

The Organ Music Of The Slovak Romantics

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Introduction

This project attempts to introduce a facet of organ literature that, to this day, remains unknown in the West. While research has been done on Czecho-Slovak music, current literature homes in on Czech composers with only a cursory mention of anything Slovak related. This pertains not only to western language literature, but that by Czech and other east European authors as well. In some instances, composers find themselves with attributed nationalities which, given their personalities and nationalist stances, would surprise even them. One such example can be found in Corliss Arnold's "Organ Literature: A Comprehensive Survey." Here, the author offers a discussion of Czech and Slovak organ music but primarily focuses on the better-known Czechs. He also erroneously identifies Ján Levoslav Bella as Hungarian.¹ Bella, in contrast to Arnold's depiction, was active in promoting Slovak identity and culture. This is evidenced through his literary works and participation in student ethnic choirs. He is also recognized by scholars as the founder of Slovak national music. He likewise never mastered the Hungarian language. He was, however, fluent in German. As fate would have it, he also left for Romania when the Hungarian language was being forcefully implemented in Slovak society. Understandably, confusion is caused by the shifting socio-political boundaries, as well as peoples' unfamiliarity and inexperience with the delicate interplay of strong national identities that still exist in many European countries. While many people of past generations, for whom nationality was at times a matter of life and death, are no longer around, politics is still mindful of history- and history is still what informs and molds policies and trans-national relationships today. For most of its history prior to 1993- the year Slovakia permanently became a recognized nation- it was overshadowed by its "big brother," the Czechs. Likewise, since their arrival in the

¹ Corliss Richard Arnold, *Organ Literature: a comprehensive survey*, 3rd ed., vol. 1, *Historical Survey* (Metuchen: The Scarecrow Press, Inc., 1995), 278.

same territory between the end of the 9th and middle of the 10th centuries², Hungarians have held power over the Slovak population. Politically, this power was wielded by Budapest. Religious oversight came via the Esztergom diocese starting in the 14th century, when its territory included a great swath of the south and east of Slovakia. By the end of the 19th century, pastors and priests were chosen by Budapest, now affecting the entire Slovak territory.

Through a discussion of the organ works of four exceptional and prominent organist/composers, Ján Levoslav Bella, Mikuláš Moyzes, Mikuláš Schneider-Trnavský, and Alexander Albrecht, I aim to present a neutral, holistic view of this emerging national school of composition. These men made major contributions to both the music world and Slovak society, in many ways reflecting the evolving socio-political environment of an emerging nation. Because of this, it is fitting to address a range of historical topics in combination with their individual biographical information relevant to their organ works, as limited in number as they are.

² Jean-Baptiste Duroselle, *Dejiny Európy a Európanov*, trans. Vincent Múcska (Bratislava: Fortuna Print, 2002), 124.

Chapter 1: Historical Background

Slovaks initially settled the area of the present-day country, particularly the Danube basin, between the 5th and 6th centuries. Prior to this, Romans, Celts, and various other tribes alternately occupied these areas, as can be seen in archeological finds from places such as Bratislava's castle.¹ By the time of the first documentation in the 10th century,² the Hungarians had already arrived (mid 9th to early 10th centuries), and the brothers Konštantin (Cyril) (826-869) and Metod (Methodius) (813-885) had come from Thessaloniki in the Byzantine Empire (863 A.D.) to convert and present the Christian Gospel in the language of the Slavic population. They brought with them translated segments of religious works, including excerpts of the Bible, as well as other religious texts³ and service materials translated from Greek.⁴ They also trained clergy to further carry on their evangelizing. Their contributions, while religious in nature, had far-reaching implications for society as a whole. Whether directly or indirectly, conversion appears to have led to stability and the settlement of the area's various peoples, including the Hungarians. After his own conversion, St. Stephen (970 – 1038) established the Hungarian Kingdom. The kingdom consisted of the Slovak portion of what had once been the Moravian empire. This kingdom was later absorbed as part of the Holy Roman Empire under the auspices of the Hapsburg Monarchy in 1526.

Cyril and Methodius, who were already well versed in Slavonic due to their exposure to it in the south⁵, codified the precursor of Slovak into what is known as Glagol/Hlahol. Following

¹ Kancelária Národnej rady Slovenskej republiky, "Archeologické nálezy," accessed January 12, 2019, <http://www.bratislava-hrad.sk/archeologicke-nalezky>

² Zdenko Nováček, *Hudba v Bratislave*, (Bratislava: OPUS, 1978), 5.

³ Imrich Kružliak, *Cyrilometodský kult u Slovákov: Dlhá cesta k slovenskej cirkevnej provincii* (Prešov: Vydavateľstvo Michala Vaška, 2003), 22-23. (Includes a complete list of types of works)

⁴ Mikuláš Štec, *Úvod do staroslovienčiny a cirkevnej slovančiny* (Prešov: Pravoslávna bohoslovecká fakulta, 1994), 9.

⁵ Štec mentions the presence of Slavic communities in close proximity to where the brothers grew up, allowing them to be exposed to this language.

the successful conversions of the locals,⁶ they interceded with the Roman Catholic Pope Hadrian to have old Slavonic recognized as a valid liturgical language in 880.⁷ Latin was re-instated after the death of Methodius in 885 AD, however, evidence suggests there were holdouts in which the old Slavonic liturgy was still in use, as demonstrated by the 14th century Kijev and Strahov fragments.⁸ Over time, Slovak sacred hymns would appear next to those of Hungarian and German provenance.⁹ The 15th century saw military aggression in several Slovak cities from the Czech ultra-conservative anti-Catholic Hussites. This undoubtedly led to the introduction of a number of Czech nationalist hymns that were adopted in later years as part of the Slovak nation's affirmation of identity. The 16th century saw the Reformation which was likewise conservative in its theology and stance towards music (and the organ in particular) but not nearly as radical and destructive as the Hussite movement had been in Czech cities such as Tábor (1420), Stříbro (1417), and Praha (Prague) (1419).¹⁰ Rather, this period is credited with the flourishing of music: training of polyphonic choral singing in schools,¹¹ use of instruments during services,¹² and also a general increase in organbuilding throughout the country as evidenced through surviving documentation as well as remnants of actual organs. Churches were being built, and along with them organs sponsored by the wealthy. While the Reformation encouraged the use of vernacular, it is interesting to observe that from this time, as the Counter-Reformation took hold in the latter part of the 17th century, Slovak songs were tolerated within the Latin Mass as "they had no choice

⁶ Their efforts to evangelize in the vernacular led to a fast spreading of Christianity with which their German predecessors struggled. (Hrušovský 12)

⁷ Imrich Kružliak, *Cyrlometodský kult u Slovákov: Dlhá cesta k slovenskej cirkevnej provincii* (Pešov: Vydavateľstvo Michala Vaška, 2003), 12.

⁸ Ivan Hrušovský, *Slovenská hudba: v profiloch a rozboroch* (Bratislava: Štátne hudobné vydavateľstvo, 1964), 12.

⁹ Ivan Hrušovský, *Slovenská hudba: v profiloch a rozboroch* (Bratislava: Štátne hudobné vydavateľstvo, 1964), 17.

¹⁰ Vladimír Němec, *Pražské varhany* (Praha: František Novák, 1944), 35.

¹¹ Ivan Hrušovský, *Slovenská hudba: v profiloch a rozboroch* (Bratislava: Štátne hudobné vydavateľstvo, 1964), 18-19.

¹² Ivan Hrušovský, *Slovenská hudba: v profiloch a rozboroch* (Bratislava: Štátne hudobné vydavateľstvo, 1964), 20.

Hrušovský states that during the Reformation, instruments regularly accompanied the choir; this transforms to larger instrumental ensembles and penetration of secular elements ("svetské prvky") into sacred music(pg. 23)

but to support folk singing if the conversion back to Catholicism were to succeed.”¹³ Common practice at the time would have been to sing Slovak folk type sacred songs before and after the sermon was said.¹⁴ Because religion and music permeated the everyday lives of much of society, the Catholic Church looked to its own parishioners for material during its initial collection efforts in 1638.¹⁵ These were undertaken to both unify congregational singing and correct wayward theological content, the leadership knowing full-well that these sacred works (hymns) would make it back into society, replacing even folk songs containing religious texts.¹⁶

The Slovak language was always an important part of the nation’s identity, hence the significance of Cyril and Methodius’s translation work. Outside the sphere of religion, language became a highly politicized issue and provided much of the impetus for the ensuing turmoil of the 19th century. When the Hapsburgs established the Austro-Hungarian Empire, they ruled over a region that was made up of several of ethnicities, cultures, and languages.¹⁷ Their ideal was to preserve these differences with equal rights for all and for the various languages to be spoken freely. On several occasions these rights began to be curtailed, culminating in 1860, when Budapest took a hardline stand on the implementation of Hungarian as the official language.¹⁸ This action elicited defiance by clergy and teachers of “gymnázia” across the country alike, who defied the law by continuing to educate in Slovak, not punishing students for conversing in their native language in their free time as mandated, or by providing contraband Slovak language

¹³ Konštantín Hudec, *Hudba v Banskej Bystrici do 19. storočia* (Ružomberok: Spolok Transcius, 1941), 102.

¹⁴ Amantius Akimjak, Liturgické využitie piesní z Jednotného katolíckeho spevníka v pokoncilovej liturgii,” in *Šesťdesiat rokov Jednotného katolíckeho Spevníka*, ed. Edita Bugálová (Trnava: Spolok svätého Vojtecha, 1999), 25.

¹⁵ Spolok sv. Vojtecha, *Jednotný katolícky spevník*, 63rd ed. (Trnava: Spolok sv. Vojtecha, 1996), Intro.

¹⁶ Júlia Pokludová, “Motívy vzniku jednotného katolíckeho spevníka, jeho význam a funkcia v minulosti a dnes,” in *Šesťdesiat rokov Jednotného katolíckeho Spevníka*, ed. Edita Bugálová (Trnava: Spolok svätého Vojtecha, 1999), 11.

¹⁷ Ingrao explains that because the contiguous area was gained via inheritance as opposed to conquest, the dynasty was obligated to respecting “the privileges and autonomy – a constitutional nicety that would have been (otherwise) unnecessary.”

Charles W. Ingrao, *The Habsburg Monarchy, 1618-1815* (New Approaches to European History) 2nd edition (Cambridge: Cambridge University Press 2000), 6.

¹⁸ Svätoslav Mathé, *Slovenská politika v rokoch 1848-1993* (Matica slovenská, 2001), 10.

reading materials to their colleagues.¹⁹ Tensions over language again flared in spite of numerous attempts after a short reprieve effected by Štefan Moyzes²⁰, a well-known and revered bishop and nationalist who served Banská Bystrica. Due to his previous activism on behalf of the Croats in a similar scenario and the respect he garnered in the Viennese court, he made an official visit in 1861²¹ to Vienna in order to deliver a formal complaint enumerating the grievances of Slovaks against Budapest. This action was one of several aimed at securing the equal rights promised to the various nationalities, including the right to communicate in their own language. Another previous attempt had suppressed the implementation of Hungarian, but also resulted in Vienna declaring German (1852) as the official language of the Empire. By the turn of the 20th century, tension was rapidly escalating as Budapest felt its authority was being curtailed, and Vienna was lax about enforcing the agreement the two power-sharing governments had come to. At this point, Budapest was aggressively implementing Hungarian in all aspects of public life. This was done by mandating Hungarian in schools, handpicking Hungarian speaking teachers and pastors/priests from the local population who would implement the language, and sending children to be raised in Hungarian households, among other actions outlined by Marko and Martinický.²² In 1907, the shooting of parishioners in Černová²³ drew international attention, including that of the United States. Milan Rastislav Štefánik (1880-1919) who, by the time of his death, was extremely well-traveled due to his assignments as an astronomer,²⁴ had been a

¹⁹ Several sources refer to firsthand accounts: includes instances where Czech teachers brought contraband reading materials to Slovak teachers

²⁰ No relation to the composer Mikuláš Moyzes. Štefan Moyzes (1797-1869) was as much a church leader as a philanthropist. Due to his patronage, many boys including Ján Levoslav Bella, who would not otherwise have the means to study did so. He was also a patron of the arts. Above all, he was a nationalist, who stood up for the rights of the people he was serving. Prior to his appointment in Banská Bystrica (1850), he served Croatia, having to intercede for them in 1847 against Hungary when their rights were being curtailed.

²¹ Svätoslav Mathé, *Slovenská politika v rokoch 1848-1993* (Matica slovenská, 2001), 17.

²² Augustín Marko and Pavol Martinický, *Slovak-Magyar Relations: History and Present Day in Figures* (Bratislava: Signum, 1995), 9-10.

²³ James Ramon Felak, *“At the Price of the Republic”* (Pittsburgh: University of Pittsburgh Press, 1994), 12.

²⁴ Among the countries he visited were France, Spain, Kazakhstan, central Asia (unspecified), Algeria, Tahiti, Brazil, and Ecuador. Due to his travels, he developed diplomatic skills which made him a candidate

member of the French foreign legion, and was instrumental in garnering foreign sympathy and support for the cause.²⁵ As Europe was approaching the beginning of World War I, he was crucial in building a case for a partnership (conceived by the Czech and Slovak intelligentsia) between the two ethnic groups, soliciting monetary donations of sympathizers and recruiting expatriates to fight in an army which was then being formed.

The formation of Slovakia is firmly grounded in history, the emergence of the national school precipitated by political tensions and the desire to stand on an equal footing with other European nations. The Slovak language has continuously evolved up through the 20th century, however its initial codification by the brothers Cyril and Metod in the 9th century, is still among the most important events that Slovaks celebrate to this day. Historically, a largely uneducated, agrarian society, Slovakia's national consciousness infiltrated from the west and was cultivated and encouraged by the educated class; the pedagogues and priests. Evidence of these can be found in the catholic hymnal, *Jednotný Katolícky Spevník* in the form of hymns that harken to the Czech battle hymns as well as those of folk character, reflective of Slovakia's sheep herding heritage. By the mid-19th century, political tension had become palpable and the educated populace was now steeped in national thought, finding it necessary for an output. The stage was now set for Ján Levoslav Bella, Mikuláš Moyzes, Mikuláš Schneider-Trnavský, and Alexander Albrecht to express through their output as well as their contributions to society. Each of them did this in their own particular way, as will be discussed.

for foreign relations. Historically, Štefánik the astronomer, has been somewhat eclipsed by his diplomatic persona.

²⁵ Trips to Italy, Russia, and the USA (1916-1917) to gain members for the Czechoslovak army as well as other activities in preparation for the establishment of the emerging nation are outlined in his biographical entry:

Augustín Maťovčík, ed., *Slovenský biografický slovník (od roku 833 do roku 1990) V. zväzok R-Š*, s.v. "Štefánik, Milan Rastislav," (Martin: Matica Slovenská, 1992), 511.

Chapter 2: A Brief History of the Organ in Slovakia

Before turning attention to Romantic organ music from Slovakia, a discussion of the history and role of the pipe organ in this area is of obvious importance.) (Its initial arrival) in the region where the Slavs and Hungarians settled can be traced to 228 AD and lies within Budapest, on the banks of the Dunaj (the river Danube.) During this time, the second Roman reserve legion was encamped in what was then called Aquincum. Actual remnants of this instrument were retrieved in 1931¹ from the site of a building used by the wool guild, which also doubled as a fire station.² An inscription on a sarcophagus found nearby identifies the legion's salaried organist, T. Aelius Iustus, as well as his wife, Aelia Sabina, who was laid to rest in said sarcophagus. What is interesting about this instrument is its use of a slider mechanism to play individual pitches. The only components collected from the site are those comprised of metal that survived a fire in the 3rd century, the perishables disintegrating over the course of the following centuries.

The instrument has been identified as a hydraulis, an instrument which utilizes water pressure to send air through its pipes. However, the word hydraulis would also have been loosely applied to instruments not utilising water. In this instrument, the only surviving components that would indicate how air was supplied to the pipes are two metal plates and a spring which point to the existence of leather bellows. However both Szonntag³ and Minárovics⁴ operate on the

¹ Ferdinand Klinda, *ORGAN v kultúre dvoch tisícročí* (Bratislava: Hudobné centrum, 2000), 15.

² Walter Woodburn Hyde, "The Recent Discovery of an Inscribed Water-Organ at Budapest," *Transactions and Proceedings of the American Philological Association*, Vol. 69 (1938): 395-6.

Here Hyde explains that "the guild of wool-weavers is known to have served in many of the cities of the Roman Empire as local fire-depts. Their woolen blankets and the axes and ladders of the carpenters were invaluable in checking the spread of the flames."

³ Eugene L. Szonntag, "Pnigeus and the Aquincum Organ," in *International Symposium "Organ of Classical Antiquity: The Aquincum Organ A.D. 228 Sept. 1-4 1994 Budapest*, (Kleinblittersdorf: Musikwissenschaftliche Verlags-Gesellschaft mbH, 1997), 64- 69.

⁴ János Minárovics, "Reconstruction of the Roman Organ of Aquincum as a Hydraulis (Waterorgan)," in *International Symposium "Organ of Classical Antiquity: The Aquincum Organ A.D. 228 Sept. 1-4 1994 Budapest*, (Kleinblittersdorf: Musikwissenschaftliche Verlags-Gesellschaft mbH, 1997), 70-75.

hypothesis that this was a true water organ whose pressure regulating ring, the pnigeus, was among the first components to decay and break apart.⁵

When this instrument was recreated, it was fitted with keys that are depressed in the modern way.⁶ However, due to the missing portions, numerous theories have been presented as to how the sliders under the pipes would have been activated. One such theory was that the sliders under the pipes were pulled with thumb and index finger,⁷ allowing the pipes to sound. However, a more recent hypothesis put forth at a conference in 1994 by Eugene L. Szonntag explains that the inscription on Aelia Sabina's sarcophagus, which states "she struck the strings with her thumbs,"⁸ has been misinterpreted, and that the likely scenario based on artifacts and ease of playing would be that the sliders were likely operated with a string mechanism.⁹

As for the present day region of Slovakia, documentation presents a problem. The existence and history of towns is undisputed due to archaeological findings. Particularly in the case of the important city centers, events and milestones such as rights issued by various authorities are easily traced. Documentation, however, was subject to loss or destruction as battles broke out, archives were transferred for preservation, or fires laid waste to entire cities.

As a result, the first documentation regarding the organ comes from two different sources, from opposite sides of the country. One of these is thought to be the self-portrait of Henrik of Vinosady, in a seated position, playing a portable organ. This image is part of the illumination of the Alba Iulia Codex that was done by him in nearby Bratislava. The other source (from the same year, 1367) is a complaint filed by a Romanian organbuilder against the

⁵ Eugene L. Szonntag, "Pnigeus and the Aquincum Organ," in *International Symposium "Organ of Classical Antiquity: The Aquincum Organ A.D. 228 Sept. 1-4 1994 Budapest*, (Kleinblittersdorf: Musikwissenschaftliche Verlags-Gesellschaft mbH, 1997), 67.

⁶ Video can be viewed online at: <https://filmhirdokonline.hu/watch.php?id=2164>

⁷ Otmár Gergelyi and Karol Wurm, *Historické organy na Slovensku* (Bratislava: Opus, 1982), 23.

⁸ Eugene L. Szonntag, "The 'keyboard' of the Aquincum hydra – A New Hypothesis," in *International Symposium "Organ of Classical Antiquity: The Aquincum Organ A.D. 228 Sept. 1-4 1994 Budapest*, (Kleinblittersdorf: Musikwissenschaftliche Verlags-Gesellschaft mbH, 1997), 115.

⁹ Eugene L. Szonntag, "The 'keyboard' of the Aquincum hydra – A New Hypothesis," in *International Symposium "Organ of Classical Antiquity: The Aquincum Organ A.D. 228 Sept. 1-4 1994 Budapest*, (Kleinblittersdorf: Musikwissenschaftliche Verlags-Gesellschaft mbH, 1997), 115-117.

monastery of Leleš in the eastern part of the country. The complaint alleges Stephanus Renispingar (dates unknown) had not been paid the agreed to sum of forty goldens and a riding horse after completing this instrument.¹⁰

While there is no documentation prior to this date to substantiate the existence of organs, it is inconceivable that it would have been unknown before its first documented building. References associated with this instrument in surrounding countries come from earlier times. Praha's (Prague) records indicate the building of the organ of Sv. Vít (1255-1256), giving scholars reason to believe this was in all probability the "second (instrument), following an older one, either built after the fire in 1124 or renovated from one that would have corresponded with the building of the original church in 1061-1067 soon after which provost Mark organized liturgical singing (1068)."¹¹ Poland's official history of the organ goes to the beginning of the 12th century, or through second hand sources even further back to 1064.¹² Zoltán Falvy,¹³ cites archaeological evidence in Hungary as partial grounds for presuming organs would have been common there during the 14th century. The question arises as to the exact nature of the borders he identifies as Hungary. Romania, while it does not share borders with Slovakia, has shared several musicians and organbuilders with Slovakia, and also traces its organ culture to the colonization of the German Saxons in the 12th century.¹⁴ Just as in Slovakia, scarcity of early documentation definitively establishes the use of this instrument at a much later date, 1350.¹⁵

¹⁰ Otmar Gergelyi and Karol Wurm, *Historické organy na Slovensku* (Bratislava: Opus, 1982), 29.

¹¹ Vladimír Němec, *Pražské varhany* (Praha: František Novák, 1944), 22.

"Pak by "nové" varhany, stavěné v letech 1255-1256 u sv. Víta v Praze, byly neméně druhé, a patrně by navazovaly na jiné, starší, pořízené asi po požáru kostela v r. 1142; přitom však už mohli vzít za své varhany, které mohly být opatřeny v souvislosti se stavbou kostela v letech 1061-1067 a pod vlivem snah probošta Marka, provádějícího v r. 1068 novou organizaci liturgického zpěvu u Sv. Víta."

¹² Jerzy Gołos, *The Polish organ*, Polish music history series. (Warsaw: Sutkowski, 1992-1993), 9.

¹³ Zoltán Falvy, "Representations of the Organ in the Middle Ages" in, in *International Symposium "Organ of Classical Antiquity: The Acquincum Organ A.D. 228 Sept. 1-4 1994 Budapest*, (Kleinblittersdorf: Musikwissenschaftliche Verlags-Gesellschaft mbH, 1997), 26.

¹⁴ Erich Türk et al., "Organ Builders in Romania" in *Orgile din România [Pipe Organs of Romania]* (Timișoara, Romania: Universitatea de Vest din Timișoara, 2008), 24.

¹⁵ Floarea Măcriș, "The Organ in the Romanian Cultural Context" in *Orgile din România [Pipe Organs of Romania]* (Timișoara, Romania: Universitatea de Vest din Timișoara, 2008), 22.

It then follows that the organ's "arrival" in Slovakia could have been earlier, granted several conditions were met. Many later records indicate that the existence of instruments in the country was also closely associated with a number of aspects:

Migration: The migration of German colonists to mining towns, as well as religious orders coming to the country to establish their convents and monasteries

Resources: Availability of wood and metals, particularly in mining towns

Wealth: The issue of charters enabling a town any number of rights, such as holding weekly or yearly markets, permission to have trade guilds, as well as self-representation and governance. Each of these, or a combination of several, brought relative prosperity to the towns.

Wealthy city folk, as well as the more prominent historical figures, were known for their patronage of the arts. Much of the organ culture can be credited to them, as they helped fund instruments in churches. Ján Huňady¹⁶ (c.1387/1407 – 1456), as well as his son Matej "Spravodlivý" (The Just) (1443-1490), are among the early patrons associated with organ building activity. This particular military family's patronage spans generations and covers the territory from their native Hunedoara, Romania where they established writing centers, libraries, and supported the performing arts, to their impact on Slovakia in similar spheres of culture and education.

Slovak documents from 1452 indicate that the elder Huňady negotiated with Sv. Martin in Bratislava for an exchange of "his" instrument for the one being built for the church in Vienna.¹⁷ Romanian sources have a different entry for this same date and person. These indicate he had the organ in Baia Sprie, Romania dismantled and moved to "one of his properties in

¹⁶ Iancu (Ioan) de Hunedoara (Romanian): Hunyadi János (Hungarian)

¹⁷ Otmar Gergelyi and Karol Wurm, *Historické organy na Slovensku* (Bratislava: Opus, 1982), 29.

Zvolen.”¹⁸ For this, the Baia Sprie church would be compensated the entirety of the city’s tax revenues. His son, Matej, is documented as requesting his wife’s organ be moved to the battleground where he was stationed in 1472.¹⁹ Subsequent centuries show that wealthy families and royalty such as Ferdinand III²⁰ (Sv, Michal, Skalica 1649)²¹ and Mária Terézia (monastery in Šaštínske Stráže 1771)²², are documented as financing church organs.

Besides the information on emerging organbuilding centers, important builders, and transnational ties between cities that brought in different building influences, there is additional interesting information that has been reported by numerous historians. These include interesting contractual details, such as additional payment in the form of “all the beer that can be consumed while working,”²³ which was provided in the contract for a certain Ján (John, family name unspecified) while building the organ in Prešov. The work ethic of some builders became a point of contention, as was the case of Ján Anmer, who was contracted by the city of Levoča (1539 – 1540) to build its organ. Another set of later examples reference the conduct of sons of notable and reputable organbuilders. In some instances, the businesses had to be dissolved when their sons took over. The Zorkovský shop in Kremnica closed its doors due to the son’s worldly lifestyle. The other renowned organbuilding business of Podkonický in Banská Bystrica met its demise due to the son’s taking on more projects than he could handle, and drinking through advances for these projects. Burián was the son of the renown Kremnica town organist, organbuilder, and maker of a player organ. He, as well as Podkonický, also managed to cause their respective cities problems and landed themselves in jail.

¹⁸ Erich Türk et al., “Organ Builders in Romania” in *Orgile din România [Pipe Organs of Romania]* (Timișoara, Romania: Universitatea de Vest din Timișoara, 2008), 24.

¹⁹ Otmar Gergelyi and Karol Wurm, *Historické organy na Slovensku* (Bratislava: Opus, 1982), 29.

²⁰ Otmar Gergelyi and Karol Wurm, *Historické organy na Slovensku* (Bratislava: Opus, 1982), 76.

²¹ He donated this instrument as a sign of gratitude for the hospitality he was shown by the townspeople during a two-week stay there in 1643.

²² Otmar Gergelyi and Karol Wurm, *Historické organy na Slovensku* (Bratislava: Opus, 1982), 174.

²³ Ferdinand Klinda. *Organ v kultúre dvoch tisícročí*. (Bratislava: Hudobné centrum, 2000), 162.

The most notorious account, however, involves the saga of the Levoča instrument. It was one of the biggest instruments in the country, well into the middle of the 19th century, when it needed drastic refurbishment. The first incident was with the builder, Ján Anmer who was accused of spending more time enjoying walks and wine than working on the sizable (20 rank) instrument, leaving his journeymen to build the organ²⁴. This parish did not fare any better when in 1615 they contracted Hans (Ján²⁵) Hummel (c. 1570-1629), a native of Nuremburg operating out of Krakow, Poland to build the organ. Plans were drawn up for a new, two manual, 25 rank instrument consisting of compass of 41 keys in the manuals and 23 in the pedal. The project took ten years to begin, four years of work, and caused frequent altercations between officials and Hummel over money and the city's negative opinion of his drinking and general work habits.²⁶

Ultimately, an extradition order issued by King Žigmund of Poland ordered him to return to finish a previous organ in Krakow, forcing him to make an effort to finish. Additionally in Krakow, he was accused of making off with both the payment and the metal pipework, as well as other materials, hence the King's involvement. In the end, the organ was finished by another well-known, but this time reliable, Polish organ builder, Jerzy (Józef) Nitrowski (c. 1615 – c.1673), as Hummel met an untimely death prior to the fast approaching deadline he negotiated with the Polish court. The Lutheran archived records say that while he was “staying in the church overnight in an attempt to finish, he either fell off the scaffolding drunk, or had been pushed to his death by an evil spirit.”²⁷ One of the practices he was also known for and charged with in one of his trials was his use of pipework meant for one organ for a completely different project.

²⁴ Otmar Gergelyi, and Karol Wurm. *Historické organy na Slovensku* (Bratislava: OPUS), 30.

²⁵ Jerzy Gołos. *The Polish organ*: Polish music series, vol. 1 (Warsaw: Sutkowski 1992-1993), 26.

²⁶ Ferdinand Klinda. *Organ v kultúre dvoch tisícročí*. (Bratislava: Hudobné centrum, 2000), 165.

“... pred týždňom sme mali tvrdý spor s organárom H. Hummelom, darebným norimberským opilcom, ktorý už celé štyri roky pracuje na diele, dostal dvojnásobok pláce a predsa to ešte nedokončil.”
(last week we had a difficult altercation with the organbuilder H. Hummel, the good-for-nothing drunk from Nuremburg, who has worked on the project for the past four years, received two-fold the contracted amount, and hasn't yet finished.)

²⁷ Ferdinand Klinda. *Organ v kultúre dvoch tisícročí*. (Bratislava: Hudobné centrum, 2000), 165.

“Na noc ostal pri organe, spal tam a nakoniec sa poddal zlému duchu. Keď skončil, buď on sám, alebo Zlý duch ho zhodil z lešenia.”

Big historic towns such as Prešov (1429), Bardejov (1434-1439), Bratislava (1451), Kremnica (1466), and Košice (1475) are among the first to have documentation of instruments. Their organs were built by a variety of builders both “local” as well as “foreign.” In many of these early instances, geography and historic relationships played a huge role in who built these instruments. Mining towns such as Kremnica had strong cultural ties to Germany, Northern cities such as Prešov, Bardejov, as well as Košice had close connections to Poland, and Bratislava to Vienna. Romania, while not a neighbor of Slovakia, also becomes important in the scope of Slovakia’s music making and organbuilding. The builder of the Leleš monastery instrument, Stephanus Renispingar, came from Sibiu, which is part of the historic Siebenburgen (Transylvania) region of Romania, and is majority ethnic German. Sibiu and the surrounding towns of this region became home to organ builders such as Ján Veit²⁸ and Johannes Hahn (1712-1783), as well as to several musicians/music directors who were brought from Germany, the Czech Republic, and Slovakia in the 19th century, such as Ján Levoslav Bella.

A look at the instruments that the four composers discussed in this document had at their disposal provides an almost complete insight into the organbuilding of Slovakia.

“German” Towns and Veit

Ján Levoslav Bella (1843 -1936) attended schools in Banská Bystrica and Levoča, then worked in Kremnica and spent the rest of his professional life in Sibiu, Romania. These cities represent some of the territories colonized by Germans between the 12th and 15th centuries²⁹. This meant that there were strong cultural ties between the two which extended into many sectors of life. The arrival of Germans brought innovation, development, and prosperity to these areas. These towns boasted a higher standard of education and even brought teachers from Germany to serve in the school systems. On the religious front, these were among the first cities to make the transition to Lutheranism. Here, it was also common to have churches that served each ethnic

²⁸ Other variants include Johannes Veit, Johannes Fest, Johann Vest

²⁹ Margaréta Horváthová, *Nemci na Slovensku: Etnokultúrne tradície z aspektu osídlenia, remesiel a odievania* (Komárno/Dunajská Streda: Lilium Aurum, 2002), 8-9.

community. Concerning organs, this meant that instruments exhibited German characteristics³⁰ despite the builders' origins. In contrast, South German traits were prevalent in the South of the country, where they would have been transmitted via Vienna and Hungary. (The 18th century Italian style was so fashionable particularly in Bratislava, that numerous organs including that of Sv. Martin, were renovated to reflect this.)³¹

Ján Levoslav Bella's early experience with particular organs is not well documented, but indicates that he was adept on a positive style instrument with a short octave. This means that the instrument would be limited to a single manual and pedal with the lowest octave not containing the full chromatic compass as in present day instruments. This is based on an observation made in Vienna after Bella took over for an accompanist who had difficulty navigating a short pedalboard.³² Prior to his studies in Vienna, he would have had contact with the infamous organ in Levoča, but not with the renowned Banská Bystrica organ which was touted as the biggest and most beautiful instrument in the kingdom before it and most of the city, burned in 1761. Likewise, information on the organ Bella played in Kremnica is limited³³ as this church had to be destroyed in 1880 after falling into a sinkhole. The instrument in Sibiu was still functional when he arrived there in 1881. There, he inherited a well-built but quickly deteriorating instrument that had been built by the Slovak builder, Ján Veit. The original organ case is now a part of the Sauer

³⁰ Konštantín Hudec, *Hudba v Banskej Bystrici do 19. storočia* (Ružomberok: Spolok Transcius, 1941), 73

³¹ Ladislav Kačic, "Organ, organisti a organová hudba na území Slovenska v 17.- 18. storočí," in *Historické organy: Úlohy pre výskum, organárstvo, pamiatkové úrady a cirkvi*, compiled Stanislav Šurin and Johann Trummer (Bratislava: GaRT s.r.o., 2001), 27.

³² Ernest Zavorský, *Ján Levoslav Bella. Život a dielo* (Bratislava: Slovenská akadémia vied, 1954/55), 247.

".... pohotove zastúpil starého Simona Sechtera, keď si tento nevedel poradiť s krátkou pedálovou oktávou, akú mal organ v Univerzitnom kostole." (quickly took over for the old Simon Sechter when he couldn't make sense of the short pedal octave of the university church)

³³ Zavorský in his article "Príspevok k dejinám hudby v Kremnici" (page 153 in *Hudobný Archív* 4) mentions that the church was in possession of a Podkonický instrument which was in such bad repair, Bella was most likely supplementing voice parts and sounds (foundation stops in particular) he would have normally drawn on the instrument by arranging the music for the vast acquisition of instruments the church possessed. This instrument was replaced in the 1870's with a harmonium.

installation³⁴ which the church's commissioned in 1914, regardless of Bella's preference for Rieger.

Veit built the Sibiu instrument in 1671/72 as a three manual, 34 rank³⁵ instrument. Peter Williams theorizes that he may have been influenced by the organ in Klosterneuburg due to commonalities such as "manual-relationship, few reeds," and the abundance of 8' and 4' stops³⁶. However this may be hard to ascertain, as these would have been common traits of Slovak instruments, particularly in Veit's time. Kalinayová-Bartová feels the likely scenario is that he "drew on a combination of northern Austro-Hungarian (2nd half of the 17th century) building traits with those of the older late renaissance/early baroque ones, together with the newer influences of Poland."³⁷

Information on early organbuilders, including Veit, is generally difficult to come by, particularly information on where these men apprenticed. Eduard Petzník/Pecník (1748 – 1815), originally from the northwest (Žilina), is an exception, as his apprenticing history- as well as travels as a journeyman- are well documented. These show him gaining experience in the South of the country (Šopron) as well as abroad in Germany, Paris, Amsterdam, and London. Others' backgrounds have not been as well documented. Some scarce documentation indicates builders were essentially self-taught, gravitating towards this craft from backgrounds in sculpting, cabinetry making, and an interest in clockwork mechanisms. Among the active technicians were teachers/organists, priests, and even a cobbler.

Prior to his arrival in Sibiu, Veit (1630-1694) is documented as working in and around Banská Bystrica from 1660 until his departure for Sibiu in 1671. There, he "built and repaired

³⁴ Details of this instrument can be found on: <http://orgeldatei.evangel.ro/organ/view/432>

³⁵ "39 stops" according to Orgile din România (page 24). This made it the "most remarkable instrument in Transylvania at least until.....1839"

³⁶ Peter F. Williams, *The European Organ: 1450-1850* (Bloomington: Indiana University Press, 1978), 71.

³⁷ Jana Kalinayová-Bartová, "Ján Vest a najväčší organ v Uhorsku," in *Príspevky k vývoju hudobnej kultúry na Slovensku: Zborník štúdií*, ed. Ľubomír Chalupka (Bratislava: STIMUL, 2009), 60.

("Pravdepodobnejšie sa javí jeho nadviazanie na tradície stavby organov v bývalom Hornom Uhorsku, v 2. Polovici 17 storočia miešajúcich staršie vplyvy severonemeckého neskororenesančného a ranobarokového organárstva s novšími trendami prichádzajúcimi z Poľska.")

many organs,”³⁸ including adding a Brustwerk³⁹ to the already enlarged (Rückpositiv circa 1666) castle church organ, originally built in 1656 by two builders from Trnava.⁴⁰ He also built an organ in Prešov,⁴¹ but the details of this instrument are elusive. Veit’s Sibiu instrument gained such acclaim that his subsequent instruments in the Siebenburgen region paled in comparison. Among his surviving work are the cases of two “big” instruments, one of which was built for the Sigișoara monastery, as well as a positive from 1693 found in the reformed church in Păucișoara.⁴² Several altars in Hungary and Romania have also been attributed to him due to artistic similarities, however some do not seem to fit the chronology of his whereabouts.⁴³

Veit was originally from Banská Bystrica, which is one of the two mining towns with an early documented organ building history. Banská Bystrica can trace its building tradition to the mid-16th century and has a record pertaining to organists going back to the 15th. Kremnica is another town with a history of organists dating back to the 15th century. Both of these were extremely well-endowed with the necessary raw materials, finances, and a need to maintain high cultural status. Several renowned builders emerged from these towns, such as Burián, Podkonický, and Zorkovský. Apart from being praised for outstanding moral characters, these men had reputations for their impeccable craftsmanship and mastery of their trades. Matej Burián “who served the city of Kremnica from 1568 to 1581,”⁴⁴ was not only renowned for his skills as an organist and organbuilder through “whose hands passed most of the organs of Upper

³⁸ Felician Roșca et al., *Orgile din România (Pipe organs of Romania)* (Timișoara : Editura Universității de Vest, 2008), 24.

³⁹ Konštantín Hudec. *Hudba v Banskej Bystrici do 19.storočia* (Ružomberok: Spolok Tranoscus, 1941), 103.

⁴⁰ Mikuláš Schneider-Trnavský’s home town

⁴¹ Ladislav Kačic, “Organy, organist a organová hudba na území Slovenska v 17. – 18. storočí,” in *Historické Organy: Úlohy pre výskum, organárstvo, pamiatkové úrady a cirkvi*, ed. Stanislav Šurin and Johann Trummer (Bratislava: GaRT s.r.o., 2001), 24.

⁴² Erich Türk et al., “Organ Builders in Romania” in *Orgile din România [Pipe Organs of Romania]* (Timișoara, Romania: Universitatea de Vest din Timișoara, 2008), 24.

⁴³ Jana Kalinayová-Bartová, “Ján Vest a najväčší organ v Uhorsku,” in *Príspevky k vývoju hudobnej kultúry na Slovensku: Zborník štúdií*, ed. Ľubomír Chalupka (Bratislava: STIMUL, 2009), 64.

⁴⁴ Konštantín Hudec. *Hudba v Banskej Bystrici do 19.storočia* (Ružomberok: Spolok Tranoscus, 1941), 73.

Hungary,”⁴⁵ but also as an innovator who chronicled his building of an organ which could play “without the organist touching it”.⁴⁶

Likewise, Zorkovský (1659-1746) and Podkonický (1710-1777) crafted instruments both for the Hapsburg Empire and beyond its borders. Of their entire catalogue of instruments, mainly the smaller ones are extant today. Their larger instruments were built for wealthier clients, and so suffered the same fate of destructive upgrading as their counterparts in other parts of Europe. The smaller instruments in the less affluent congregations have remained for the most part untouched, save for the systematic looting of metal pipes. From these specimens, Gergelyi and Wurm can describe their sound as “jasný a priesračný” (clear and transparent). This is directly related to both the craftsmanship as well as their choice of materials, “most evident in the wooden ranks.” Zorkovský, in one instance, held up the completion of his instrument in Nitra until the Bishop had secured a shipment of tin from England.

There are however several aspects that differentiate these two builders. In terms of case design, which is used to attribute instruments to unidentified builders, Podkonický took a more traditional approach. His smaller instruments were built with panels for closing the case, and made use of the thick “akant” decorative motif, moving away from this to a smaller filigree “rokaj” motif with lattices around 1750.⁴⁷ In contrast, the elder Zorkovský embraced no singular style, and rather counter-intuitively in his organ for Liptovský Ján- which would have been built at the peak of the Baroque- incorporated Corinthian columns and pinecones into the case.⁴⁸ Podkonický (but not Zorkovský) instruments also reflect the progression towards a thicker foundation base of the late Baroque. This is apparent in the “larger” positives of at least six stops. In these he added a Portunal, an “open, narrow, flute that takes the place of the Principal”.⁴⁹

⁴⁵ Otmar Gergelyi and Karol Wurm, *Historické organy na Slovensku* (Bratislava: Opus, 1982), 30.

⁴⁶ Ibid. 30.

⁴⁷ Ibid. 126.

⁴⁸ Otmar Gergelyi and Karol Wurm, *Historické organy na Slovensku* (Bratislava: Opus, 1982), 116.

⁴⁹ Ibid. 135.

Prešov

Mikuláš Moyzes settled in Prešov, the third largest city in the entire country and situated in the east. Prešov is the seat of the region of the same name, and straddles two smaller sub-regions: Spiš to the west and Šariš to the east. The ethnic groups of this region include not just the Germans that emigrated here at the turn of the 13th and 14th centuries, but also those of Polish and Russian ancestry. These ties were strengthened by trade between Slovakia and Poland in towns such as Levoča (Spiš region) and Prešov (Šariš). In the case of Bardejov (Šariš) and its nearby natural hot water springs, this relationship was further deepened by this historic town's draw as a tourist destination.

These are just a few of the cities in which Polish organbuilders worked and settled in. Levoča had its infamous organ built by Hummel, who operated out of Krakow, and completed by Nitrowský, who worked out of the Polish port city of Gdansk- but in one source is said to have originally been from Banská Bystrica. Bardejov's records from 1434 – 1439 regarding their instrument indicate contacts with the cities of Krosno and Krakow. Prešov's limited records indicate that a Polish priest's services were utilized by a certain builder by the name of Peter. These two men would have worked there prior to the estimated building of the three extant organs.

Of these, two are housed in the Sv. Mikuláš Cathedral (St. Nicholas) and one in the Lutheran church, Kostol Sv. Trojice (Church of the Holy Trinity).⁵⁰ Neither contain records of their respective builders, nor their original stoplists. Subsequent repairs and expansions have left the instruments with only their original casework and some representative pipework. Based on their case designs, they are estimated to have been built in the late 17th century. Along with the more contemporary documentation in the "large" organ of the Cathedral are the names of the

⁵⁰ See image: <https://www.slovakiana.sk/virtualne-vystavy/20421>

committee members who signed off on repairs done in 1923 by the Czech organbuilding firm from Kutná Hora. Among these is Mikuláš Moyzes' own signature.⁵¹

Poland left its mark on the instruments of this area. This country was as much a carrier of the North German tradition as it was the introducer of traits found primarily in Poland. Organs in the main towns of Slovakia's Northeast had a tendency to be larger (most frequently two manuals or in rare cases, three) and have well-endowed compasses.⁵² This allowed for virtuosic pedal playing, invited a wider range of repertoire to be played, and demanded an extremely competent organist to be hired by the city. These last two aspects are demonstrated by the collections of music found in the numerous Codexes available, and are re-inforced through documented rosters of renowned organists that sat the benches.⁵³

The traits that Gergely and Wurm specifically ascribe to Poland are the key shaped metal stop pulls and the stops "salicinal" (salicet, salicional) and the drum stop bubny (bębny in Polish). Metal stop pulls and levers can be fairly commonly found. Gołos explains the use of metal for this mechanism as a practical matter, as it is resistant to sudden climactic changes, particularly in the North. The unique key shape, however, can only be found in very specific instruments. In Poland, these mainly date back to the 17th century: Wąchok (17th century), Dąbcza (1675), Kazimierz Dolny (1620), as well as the Hummel/Nitrowski instrument in Olkusz (1617; prior to Levoča). One more can be found in Jędrzejów- however, this is a more recent build from 1745. In Slovakia, this key shape design can be found in Bartolomej Fromm's instrument in Kežmarok (Spiš). The inference from Gergelyi/Wurm's writing suggests that there may have been a few

⁵¹ No other literary sources thus far bind him to a specific church in Prešov

⁵² Among the first documented organs of this region was the one built in Prešov in 1429 by the builder Ján, family name unspecified, which, unlike other organs in the late Baroque, had a full pedalboard.

⁵³ As there was a very strong improvising tradition, original output of sitting organists is limited to incipits of music, both sacred and secular (folk dances).

more examples, but no references are made to them. Romania, however, does have a single known instance from 1726⁵⁴ in the Lutheran church of Rupea.

While the two named stops are not unknown in the organ, their appearance in Slovak instruments, as well as their migration through the country, does reinforce Gergelyi/Wurm's assertion that these stops came from Poland. Both of these were prevalent in Polish instruments before arriving in the North/Northeast of Slovakia around the 17th century. The Sv. Alžbeta (St. Elizabeth) Cathedral in Košice was the first recipient of the Salicional in its 1634 instrument built by a Polish⁵⁵ builder.

Throughout the 18th century, this stop could be found in instruments located in the Central and Southern parts of the country, and was built by certain local shops (Borowetzky, Petzník, and Pažický) as well as by those with Viennese ties such as Wimola⁵⁶ and Valentin Arnold. As it migrated south, its name also transformed to the present-day salicional. The “bubny” stop in Slovak organs did not enjoy the same popularity as it did in Poland where it had a prescribed placement within the mass.⁵⁷ Of the extant instruments, only a few rare specimens dating from the 18th century incorporate this stop, including one located in a Lutheran church. The last example can be found in a positive built by Petzník in 1797. This stop was “ousted by Cecilian reforms⁵⁸ of the 19th century” for being too theatrical.⁵⁹

⁵⁴ Erich Türk et al., “Organ Builders in Romania” in *Orgile din România [Pipe Organs of Romania]* (Timișoara, Romania: Universitatea de Vest din Timișoara, 2008), 24.

⁵⁵ Koffenberg Doykowitz/Dobkowitz from Nowy Sącz

⁵⁶ A father/son operation originally from Brno (Czech Republic), but the son conducted business out of Vienna after receiving citizenship

⁵⁷ Treatises such as *Szkola na organy* (School of Organ Playing) by Jan Galicz and *Prawidła Grania nieszporow* (Rules for Playing of Vespers) (Głos 75/76) indicate the precise moment of use.

⁵⁸ The Cecilian movement was begun around 1867 by Fr. Witt (1834-1888). It was embraced in the *Moto Proprio* (1903) until the Second Vatican Council. The idea was to take any operatic/symphonic influences out of the service and return to the more traditional and sacred in the guise of simplified forms and Palestrinian vocal polyphony. These reforms, according to Klinda, were destructive to the organ, creating a chasm between the church and the concert instrument.

Ferdinand Klinda. *Organ v kultúre dvoch tisícročí* (Bratislava: Hudobné centrum 2000), 150.

⁵⁹ Jerzy Gołos. *The Polish organ*: Polish music series, vol. 1 (Warsaw: Sutkowski 1992-1993), 76.

Trnava and Bratislava

Trnava and Bratislava can both be found in the Southwestern section of the country, separated by approximately 27 miles. Both cities have histories dating back long before the respective documentation acknowledging their city status. Both have played important roles as trading towns, education centers, and concentrations of power. Culturally, particularly in music, they were prone to influences coming from Vienna.

Affluence played a particular role in the development and expression of music, as well as retention of talent. To this end, Bratislava enjoyed political and social prominence when it became the de facto capital of the Hungarian Empire in 1563. Along with the transfer of major offices and industry from Buda that provided more work opportunities, Bratislava became the home of affluent families who retained professional household musicians. Outside of this city, it was more common to employ locals or gypsy bands for home entertainment. This translated into overall higher expectations of musicians. Collections of music, both of private residences and in churches, as well as rosters of musicians demonstrate that prior to the mid-19th century, Bratislava was keeping step with current musical fashion and employing renowned musicians, including organists. In the 18th and especially the 19th centuries, Bratislava played host to, and its elite sponsored, great musicians such as Mozart, Beethoven, Liszt, and Brahms, among others.

Sv. Martin (St. Martin's) Cathedral has been an integral part of Bratislava and its history beginning around 1221, when "the church (initial congregation) was moved"⁶⁰ from within to outside of the castle walls. Throughout its history, the building has grown and transformed from

⁶⁰ Historical information can be found on the Sv. Martin's website at <http://www.dom.fara.sk/index.php/sk/katedrala/z-historie-katedraly>. Details are covered in the Slovak version only and are fairly abbreviated compared to the same accessed in 2012. This version (2012) follows the history of the Cathedral pre present location outside of the castle walls, and covers its history, architecture, and art/historic objects found in each section of the building. Brief mention is made of the Klöckner positive (1867), located in the northern stalls of the "svätyňa", as well as the now replaced Možný instrument (1880-1882) that was located in the "organový chór" (organ loft) designed with Franz Liszt's input. He stipulated it needed to be able to hold a "*veľký interpretačný aparát symfonického orchestra a zboru*" (large symphonic orchestra and choir), hence the reason why the organ was "*umiestnený a takpovediac uzavretý vo veži*" (placed and enclosed in the tower.) The present website addresses the design philosophy (aesthetic, religious, and sound) and symbolism (dedicated to Sv. Alžbeta, Elizabeth) of the new instrument. Stoplists for both the Woehl and Klöckner can be found at <http://www.dom.fara.sk/index.php/sk/chramova-hudba/organ>

its initial Romanesque style to its Gothic alterations (1311-1314), the later neo-Gothic addition (1719-1731), and to its present form acquired during its rebuilding in 1863-1878. For nearly 300 years (1563 – 1830)⁶¹ it was the site of nineteen coronations. For these occasions, as well as other important sacred festivals, the city's musical resources were pooled together. These were comprised of musicians from households, city trumpeters, the church's musicians, as well as more amateur vocalists and instrumentalists.

As the church did not have use of professional musicians during its regular services, the Kirchenmusikverein established an informal music school to train those involved in the Cathedral's music, as well as those from the community. This school was operational until 1911, when it transitioned into the city's music school. Classes were taught by the acting director of music at the Cathedral, along with other select musicians. The curriculum, while not standardized, provided instruction in singing and instruments, and was meant to equip the students/volunteer musicians with basic musical skills, allowing them to participate in services.

Organbuilding from its earliest recorded history in this region was initially done by and heavily influenced by Vienna. Through this city- as well as later through Budapest- Italian and South German building tendencies were transferred. This meant keyboards with short compasses, C-c³/d³,⁶² as well as a short pedalboard, C-a,⁶³ if any at all. Many of the extant organs that Gergelyi/Wurm have catalogued did not have a pedalboard until around the 19th century. Early instruments were used primarily for accompanying service music, so there was no need for larger instruments. The acoustics were also favorable for small instruments. The Italian traits culminated in the 18th century, when several organs in Bratislava were built and modified to reflect the popularity of the Italian style.

⁶¹ Ibid

⁶² Ferdinand Klinda. *Organ v kultúre dvoch tisícročí* (Bratislava: Hudobné centrum, 2000), 166.

⁶³ *ibid.*

Klinda compares the compasses of historic Slovak organ pedalboards with those of their South German and Czech counterparts.

The first documented instrument at Sv. Martin's was commissioned in 1451 in Vienna. This time frame coincides with the year in which Sv. Martin's was sanctified as a Cathedral. It also seems that there may have already been an active organ building landscape involving locals alongside the activity from Vienna. In the 18th century, work on organs was also done by local shops renowned for their string and keyboard instruments. By the mid-century, builders from Vienna and those who came via Vienna began spreading further inland and competing with other reputable builders. One such was Wimola, originally from Brno, the Czech Republic, who received citizenship and led operations out of Vienna. Another was Valentín Arnold (1748-1812), originally from Mainz, Germany, who came to Slovakia through Vienna. He ended up settling in Trnava, where he built both the large organ, as well as the positive at Sv. Mikuláš (St. Nicholas) in Trnava, where Schneider-Trnavský and Kodaly served as choirboys. The larger organ, of which only the organ case has been preserved, contains a timepiece whose mechanism is part of the mechanics of the clock in the tower. Visually, its inclusion in the case resembles that of some French organs and is the only one of its kind in the entire country (Slovakia).

From among the homegrown builders emerged two important families. The Pažický organbuilding business was started by brothers Ján (1722) and Ondrej⁶⁴ about 1757 and lasted through the 1890's. Martin Šaško (1807-1893). Both families came from the Western region of the country: Pažický from Rajec, and Šaško from Bradlo. The patriarchs of each family were self-taught, although they demonstrated an affinity for wood work from a young age. Due to their reputations for building well-crafted instruments, they were sought out in the far reaches of the Kingdom. Pažický's organs had characteristic artwork, incorporating a heart-shaped opening in the case. Šaško, known by the authorities as a sympathizer of nationalist activity,⁶⁵ created a

⁶⁴ Alojz Mayer, "*Pažickí z Rajca*" *Organy a Organári na Slovensku*, Accessed on 12/1/2019 http://organy.hc.sk/web/src/organar.php?orid_a=10&xsize=980&ysize=1394.

⁶⁵ Šaško was known to let his workshop space out to students for their nationalist plays. He was also closely associated with people who were actively involved in the nationalist movement. In 1848, he was accused of pouring bullets for insurgents, thus he had to run away for a period of time.

national school of organ building. He successfully built and administered his extensive shop, and when he passed away, bequeathed his extensive property to each of his several children. Not only did he employ family members, he also took on unrelated apprentices. One of these was Vincent Možný, who built his first instrument for Sv. Martin.

This initial solo project presented him with numerous challenges associated with the instrument's placement. He was instructed to build it in a narrow, restricted space. Additionally, he was asked to avoid covering the neo- Gothic window, all the while having to leave enough space in the loft for musicians. As a result, the arch of the ceiling affected the acoustics to such an extent that the instrument was already being criticized at its dedication. However, part of this instrument's significance is found in its use of the Barker lever, a small pneumatic device that helps alleviate heavy key action associated with coupling of manuals in mechanical instruments.

Oľga Kovačičová-Húsková, *Brezovský staviteľ organov Martin Šáško, jeho predkovia a potomkovia* (Brezová pod Bradlom: self-published, 2006), 17/18.

Chapter 3: General Traits of Historic Slovak Organs

The pipework of Slovak organs was predominantly made from wood. This was as much a practical consideration, given the expense of metals, as it was a reflection of the tradition of woodworking in the country. Ranks such as principals and narrow-scaled strings were carved out of dense wood, the walls being thin enough to produce even the smallest of the upper register pipes.¹ The sound produced by these ranks was “softer”² (not meant in terms of volume) with a ringing tone and according to Klinda, reflects “soft melodic intonation”³ of Slovak folk song. Metal pipes were reserved for facades. The uniqueness of these instruments is found in the decorations, which included colorfully painted pipes (particularly in the Spiš region) and embossed/shaped pipes, a trait preferred in the Central region of the country. The greater majority of metal pipes fell victim to war efforts around the First World War.⁴ One exception was an organ whose pipes were prevented from being taken by the bishop’s intervention.⁵ Other instances involve actions taken by parishioners themselves or mysterious circumstances where organs have remained untouched.⁶

¹ Ferdinand Klinda, *Organ v kultúre dvoch tisícročí* (Bratislava: Hudobné centrum, 2000), 166.

² “mäkšej, ale zvonivej zvukovosti” – (Klinda 2000) 166.

³ Ferdinand Klinda, *Organ v kultúre dvoch tisícročí* (Bratislava: Hudobné centrum, 2000), 166.

⁴ Mayer explains that the systematic looting of metal pipes was a job done by organbuilding firms, and obviously sanctioned by the archbishop of Esztergom: “eight companies forming 32 teams in Hungary, and 2 teams from the Bratislava builder, Anton Schönhofner Jr. in Slovakia.” He explains some of the arbitrarily adhered to rules pertaining to the collection of pipes such as: none were to be collected from organs built prior to 1850 and “façade pipes of small instruments were to remain untouched”; all others removed, were thoroughly catalogued. “The paradox of these activities is that this is what sparked the interest of organ research.”

Marian Alojz Mayer, “Vývoj pamiatkovej starostlivosti o organy na území Slovenska,” in *Historické Organy: Úlohy pre výskum, organárstvo, pamiatkové úrady a cirkvi*, ed. Stanislav Šurin and Johann Trummer (Bratislava: GaRT s.r.o., 2001), 46.

⁵ Built for the Franciscan church in Komárno (city on the Danube) in 1779, the organ was moved to its current location in Báč (1809-1810), and in the beginning of 1918 the pipes were “scheduled” to be removed.

Otmar Gergelyi and Karol Wurm, *Historické organy na Slovensku* (Bratislava: Opus, 1982), 184.

⁶ Marian Alojz Mayer, “Vývoj pamiatkovej starostlivosti o organy na území Slovenska,” in *Historické Organy: Úlohy pre výskum, organárstvo, pamiatkové úrady a cirkvi*, ed. Stanislav Šurin and Johann Trummer (Bratislava: GaRT s.r.o., 2001), 46.

Although it is mostly impossible to ascertain the original disposition of many of these historical instruments, the majority across the country demonstrate a very basic 8' 4' 2' 2²/₃' mixture disposition. As the sound aesthetic changed in the late Baroque, so did the stoplist. In the 19th century, 16' foundations begin to appear as well as a preference for a thicker bottom, hence a wider, more colorful selection of 8' stops. There were some instances of reed stops, primarily in the large instruments that did not survive, such as Levoča ("among others a Cornet 2'")⁷ and Banská Bystrica, but this was an exception rather than the rule. The only surviving specimen is in the form of a pedal Fagot 8' in the Podkonický instrument of Gelnica.⁸ Reeds began making their reappearance in a limited capacity in the Romantic era.

Air was supplied to early instruments via bellows ("klinové mechy") operated by the pulling of chains through openings in the organ case. These were progressively replaced by hand operated levers around the 18th century, and electro-pneumatic systems in the 20th. Some instruments have retained their mechanical capabilities to the present day in case of a loss of electricity.

Organ consoles were traditionally placed behind the instrument, or in some instances attached to the side. In the mid-18th century, Martin Pažický started building cases where the organist could see over the console, through the case. Detached consoles came into existence with Valentin Arnold's instruments in Trnava.

⁷ Ladislav Kačic, "Organy, organisti a organová hudba na území Slovenska v 17. – 18. Storočí," in *Historické Organy: Úlohy pre výskum, organárstvo, pamiatkové úrady a cirkvi*, ed. Stanislav Šurin and Johann Trummer (Bratislava: GaRT s.r.o., 2001), 24.

⁸ Magdaléna Benešová, "Forma organovej sonáty v diele J.L. Bellu [Organ sonata form in the composition of J.L. Bella]" (thesis, Janáčkova akademie múzických umění v Brně, Hudební fakulta, Katedra varhanní a historické interpretace, 2014), 8.

Chapter 4: Ján LevoslavBella

Ján Levoslav¹ Bella (1843 – 1936) is the oldest of the Slovak national composers and predates most of them by about forty years. His output, is massive, incorporating works for a variety of ensembles from solo to chamber to orchestral, and likewise runs the gamut of genres, including operas and a tone poem. Born into a poor family, he was funneled into priesthood² as one of two career paths that would ensure he received an education.³ As for his musical education, it was received primarily informally.⁴ Once his career focus became music, he was corresponded with musicians, publishers, and contacts that could forward his manuscripts to the influential musicians of the time in Austria, Hungary, and Bohemia, in order to gain feedback which he would learn from. Bella not only absorbed the musical lessons and influences he was exposed to, but- living in an increasingly oppressive political environment- he expressed his nationalist convictions through music. Because of this, he is considered the father of the national school, with Mikuláš Moyzes, Mikuláš Schneider-Trnavský, and Alexander Albrecht following in his footsteps, each making their own mark on their respective segments of Slovak music.

In his first period, which runs from his early student years through his position as the city's music director in Kremnica (1869-1881) in Slovakia, he was a strict adherent to Cecilianism- a movement that had a strong foothold in Vienna in the mid-19th century and idealized Palestrinian polyphony. This influence can be found in his sacred choral works. In this

¹ Born Ján Ignác Bella, however changed his name to Levoslav in honor of his communion sponsor, and musical mentor Leopold Dvořák, the regenschori (music director) in Spišská Kapitula.

² He was ordained in 1866, but never served as a priest. He renounced his vows in 1881 as he was preparing to accept the position in Sibiu, Romania.

³ Ernest Zavarský, *Ján Levoslav Bella. Život a dielo* (Bratislava: Slovenská akadémia vied, 1954/55), 23.

⁴ Music was a regular part of the school curriculum in Bella's day, with the organ being one of the main instruments a student had to learn. These lessons would have been handled by a teacher/organist in town. Once Bella's musical talent was noticed, he was passed on to teachers whose musical skills were known to be better than the average teacher's. While at gymnasium in Levoča, he studied with Leopold Dvořák, the music director (regenschori) of Spišská Kapitula. As he finished his studies at the gymnasium in Banská Bystrica, Štefan Moyzes and the town music director, Ján Égry, saw that he was connected to the most competent musicians available. Once he went to Vienna to attend the seminary, he finally had access to the musical education he craved. Here he studied with S. Sechter and G. Preyer, the court musician. He never stopped learning, always sending his manuscripts to his acquaintances and soliciting feedback from them.

first period, much of his output was focused on choral works, as well as piano/vocal and chamber works. Much of this oeuvre is firmly grounded in Slovak historical themes. Among the compositions based on these are: “Staroslovenský Otčenáš”⁵, “Hospodine, pomiluj ny”⁶ (a motet), and “Pri Prešporku”⁷ (piano variations.)⁸

His second period is a reflection of his career in a predominantly German city. At this stage, he trades in Slovak themes for German texts and literary sources. The Fantázia-Sonáta is thought to have been written at some point between 1881- the year Ján Levoslav Bella accepted the post of city organist in Sibiu (Hermannstadt), Romania- and 1890. Established in the 13th century, Sibiu was a town with very strong ties to Germany, largely due to the majority of its population being of German extraction.

“The Germans made their mark on the city in terms of culture and business. They had a well-established educational system as well as numerous cultural institutions and societies. They invited educators and artists from Germany for lectures and productions (performances,) and sent their youth to study in Germany.”⁹

As such, the German Lutheran church offered the post of city organist, along with all the responsibilities associated with leading the city’s musical life.

⁵ Choral piece utilizing, as the title states, the old Slavonic form of the “Our Father”

⁶ František Zagiba, *Dejiny slovenskej hudby: od najstarších čias až do reformácie* (Bratislava: Slovenská akadémia vied a umení, 1943), 26.

“Gospodi pomiluj” (Old Slavonic of Kyrie eleison) first came into existence in the 10th-11th century as a response. It was absorbed by the Czechs and influenced a similar Polish version, Bogorodica dziewica. It features a “Gregorian melody, underpinned by a Czech folk text derived from the Latin invocation. The ultimate “Kreš” is a folk derivative of a Greek invocation.” (Josef Plavec, 5.) The Slovaks absorbed “Gospodi pomiluj” along with other Czech “nationalist” hymns. The nationalist hymns originated in the 15th century with the Hussite battle of Bílá Hora (White Mountain.) and adopted by Slovaks for its symbolism. This became the rallying cry for Czechs and later on Slovaks who embraced the symbolism as they faced the oppressive governance of Budapest.

⁷ Piano/violin work written in similar fashion as Smetana’s Vltava where Bella seeks to paint a scene depicting Old Bratislava (Prešpork is the Slavicized version of Bratislava’s German name Pressburg); also called Poszony by Hungarians

⁸ Josef Plavec, *Dějiny české a slovenské hudby* (Praha, Státní pedagogické nakladatelství, 1964), 196.

⁹ Ernest Zavorský, *Ján Levoslav Bella. Život a dielo* (Bratislava: Slovenská akadémia vied, 1954/55), 218. “Nemci dávali ráz mestu po stránke kultúrnej i hospodárskej. Mali svoje dobre vybudované školstvo, početné kultúrne inštitúcie a spolky, a okrem toho udržiavali čulý styk s materskou zemou a kultúrou. Pozývali z Nemecka učencov i umelcov k prednáškam a umeleckým produkciám a svoju mládež na štúdiá.

By accepting the position in Sibiu, Bella's life drastically changed. He renounced his Catholic faith as required by the Lutherans he was now going to serve, effectively giving up the priesthood to which he had been ordained in 1866. In many ways he cut ties with his Slovak and Czech colleagues, to the point that people were surprised to find out after his return in 1916 that he was still alive.¹⁰

Sibiu

Musically, Sibiu provided an environment that challenged and encouraged him to expand his scope of musical output. Just as in his previous post in Kremnica, he was overseeing the city's musical life. He started this 40-year tenure first as organist of the Lutheran church. Once he, the outsider, proved himself to the ruling body, his duties expanded to other areas of the city's musical life. These duties included not just the post of city organist, but also director of the men's chorus, conductor of the city's orchestra, and eventually, teaching responsibilities.

As organist, he had at his disposal the instrument built by Veit (1630-1694). This large, three manual instrument had earned Veit a good reputation for its design and quality, and "the prospect became a reference model for instruments."¹¹ Its sound was described as "noble with a well-designed pyramid of sound."¹² However, by the time Bella sat the bench of this once exquisite instrument, it was inadequate for the demanding role of both church and concert instrument. By 1881, its Baroque tuning was too high and the reservoirs were failing. Bella used his opinion article, *Eine Orgel unserer Zeit*, appearing in the *Wiener Kirchenzeitung* written about organs in general to describe the three reservoirs of the Veit instrument. He did this in terms of "a sneezing locomotive from which only the stray air that lost its way ended up in the pipes,

¹⁰ "Slováci už dlhé roky ani nevedeli o Bellovi; nazdávalisa že už ani nežije" Jozef Škultéty, "Ján Levoslav Bella Osemdesiatpäťročný," in *Ján Levoslav Bella: Sborník prác o jeho živote a diele*, ed. Ivan Ballo (Turčianský Sv. Martin, 1928), 11.

¹¹ Marius Porumb, "Organ Builders in Romania" in *Orgile din România [Pipe Organs of Romania]* (Timișoara, Romania: Universitatea de Vest din Timișoara, 2008), 27.

¹² "Bol to nástroj po zvukovej stránke veľmi ušľachtilý so správne vybudovanou zvukovou pyramídou" Ernest Zavarský, *Ján Levoslav Bella. Život a dielo* (Bratislava: Slovenská akadémia vied, 1954/55), 248.

producing a shy sound. The rest of the air was sent sideways out the reservoirs themselves.”¹³

The major renovations now needed after approximately two hundred years of bare-bones maintenance were proving to be so financially taxing that after 10 years of putting it off, the church committee decided it was time for a new instrument.

At this new juncture in Bella’s life (his move to Sibiu), he also left behind the political “activism” of his youth. By the same token, the nationalistic expression in his music, particularly the use of Slovak folk songs and themes, was replaced by a sporadic use of more nationality-neutral ideas, a prime example being his last concert organ work, *Fantázia, Am Heldenfriedhof*, which references the fallen of WWI. Bella’s political activism, as documented in his writings and music, was left in the past, excepting for a few articles for Viennese periodicals referencing Slovak music.

In his student days, he was a regular contributor to nationalist literary publications such as *Kolo*, which issued “Jarnie Kvety”, a collection of poems (Banská Bystrica, 1863.) Throughout his life, his writings appeared in periodicals such as *Cyrill a Metod*, *Slovesnost*, and later in the *Wiener Kirchenzeitung* and the *Pešťbudínske vedomosti*. The subject matter of his writings evolved from nationalist, through instructive, ultimately focusing on the musical/aesthetical.¹⁴ His thoughts specifically on Slovak music can be found in publications such as *Dalibor* (1869), and *Hudební listy* (1872).¹⁵

In terms of his musical compositions, he incorporated folk music into both his choral and instrumental works. He used folk (literary) themes and legends such as *Jánošík*¹⁶ as thematic material for his longer forms. In certain instances, he drew on nationalist literature of other nations, such as Mickiewicz’s *Dziady*, a Polish nationalist four part dramatic poem written

¹³Ernest Zavarský, *Ján Levoslav Bella. Život a dielo* (Bratislava: Slovenská akadémia vied, 1954/55), 248-249 (selective paraphrase of footnote)

¹⁴ Ernest Zavarský, *Ján Levoslav Bella. Život a dielo* (Bratislava: Slovenská akadémia vied, 1954/55), 85.

¹⁵ Boris Banáry, *Slovenské národné obrozenie v hudbe* (Martin: Matica slovenská, 1989), 34.

¹⁶ Slovak folk hero, comparable to the English Robin Hood, who was ultimately sentenced to death for his activities.

between the years 1823 and 1860 (unfinished)¹⁷ and based on the massacre of student activists, as a way to relate the Slovak plight to similar struggles of neighboring nations.

Sonáta-Fantázia

The Sonáta – Fantázia does not exhibit a propensity for the political. It does however demonstrate a culmination of influences Bella accumulated throughout his life, particularly those he gained on his study tours in 1871 and 1873 which took him to Praha and various cities in Germany, such as Dresden, Leipzig, Regensburg, and Berlin. While on his study tour, he met with prominent Czech composers such as Bedřich Smetana (1824-1884), Antonín Dvořák (1841-1904), and others,¹⁸ and was exposed to the Romantic vocal literature of Franz Schubert (1797-1828) and Robert Schumann (1810-1856.) In Germany he gained exposure to the operas of Richard Wagner (1813-1883) and his meeting there with other theorists and composers helped steer him from his predominantly religious output to a more secular one that was “strongly influenced by the subjective romanticism of Schumann.”¹⁹ Nationalist themes made a resurgence in his works once he was back in the Slovak region (Vienna/Bratislava where he retired), but now in a more nostalgic setting.

This is also the first in a small opus of pieces written specifically for the organ. Bella was, from numerous accounts, an exceptional organist and versatile with all sorts of instruments- from the small ones with limited compasses he encountered in Vienna during his studies there, in Kremnica at the Catholic Church he served, to the modern Romantic organs springing up around Europe, particularly those being built by the Rieger firm in Romania. As an organist, he absorbed everything he was exposed to, from Cecilianism which utilized Palestrinian contrapuntal aspects, to the latest German Romantic conventions. From the beginning he was an avid student of music,

¹⁷ Vladimír Godár, ed., *Ján Levoslav Bella: Súborné dielo; Séria A/ zväzok III* (Bratislava: Národné Hudobné centrum, 1998), 85.

In *Dumky pre husle a klavír* (Dumkas for Violin and Piano), he references a segment of the poetry from the third part written in 1832)

¹⁸ The biographical “dictionary” (Slovenský biografický slovník) lists the more prominent figures as L. Procházka, O. Hostinský, F. Skuherský, and J. B. Foerster.

¹⁹ Vladimír Mináč, *Ján Levoslav Bella*, Slovenský biografický slovník: od roku 833 do roku 1990 (Martin: Matica Slovenská, 1986), 191.

taking lessons and even corresponding with established composers and anyone who he felt could give him constructive feedback, or connect him to those who could.²⁰

He was also a proficient improviser, as described by his daughter²¹ and evidenced by the programmatic notes he made for himself, describing scenes, types of music, as well as hymns he planned to incorporate into the improvisation. One that has been preserved reads:²²

“Vzdialená búrka.	Distant storm.
Signály rohu. Postupne všetko zapnúť.	Horn calls. Slowly turn everything on.
Vojsko sa zberá: Hrad prepevný.	The army is gathering: Mighty fortress
Vrava bitky. Blesky a hromobitie. Pedálový ventil	Sound of battle. Lightning and thunder. Pedal ventil.
Vpravo zapnúť.	(right) on.
Víťazstvo. V II. Man. Len Flauta rúrková 4, IV. Man.	Victory. In II. Man. Only rohrlöte 4, IV. Man.
Len Flauta priečna 8.	Only flute (querflöte) 8.
Zornička. Potom znovu všetko zapnúť.	Morning star. Then turn everything on again.
Nun danket alle Gott – choral.”	Nun danket alle Gott – chorale.

As there was virtually no market in his immediate area at that time for organ music, his output is limited to the three major concert pieces: *Fantázia-Sonáta d mol*, *Chorálna Trilógia* (1917), and *Fantázia, Am Heldenfriedhof* (1918), as well as four short pieces, one of which is for the harmonium. Interestingly, the pieces, though not published, were performed during his lifetime not just by him, but by others such as Karl Straube²³ to whom he dedicated the *Fantázia – Sonáta*.²⁴ Bella's pieces were performed from his original manuscripts.

Bella's *Phantasie-Sonáta* is his largest concert work for organ. It rivals the organ pieces of other Romantic composers and, in many ways, it is reminiscent of Liszt, Reubke, and Mendelssohn. It is therefore interesting to observe how Bella has developed his own character in this composition using both influences and traditional elements, the newer ones being associated with the Romantic era. Among the typical characteristics of this composition are the virtuosic passages, long lyric lines, dynamic and expressive markings, and how he pushes the scope of the

²⁰ For example: his publisher in Budapest, Fellegý, as a connection to Liszt.

²¹ Along with renouncing his vows, he also got married to Augusta Lujza né Wellmann with whom he had a son, Rudolf (1890-1973) who also became a composer and conductor, and two daughters.

²² Ferdinand Klinda. *Organ v kultúre dvoch tisícročí* (Bratislava: Hudobné centrum, 2000), 175.

²³ Straube premiered this composition in Leipzig on January 15, 1916 and apparently made it part of his repertoire (Karol Wurm, “Bellová organová tvorba a protestantská hudba”, in *Hudobný archív* 9, 87.)

²⁴ Jana Lengová, ed., *Ján Levoslav Bella: Súborné dielo. A: zväzok II Skladby pre organ* (Bratislava: Hudobné centrum, 2006), 80.

sonata form. He also leaves very little in the way of registration suggestions, mainly stating generalizations such as when shades are to be closed, where the registration is to be turned on and off, and at one point, references to the slow turning on of the “schweller”. There are many more interesting aspects that arise on closer inspection of the Phantasie-Sonáta.

Structurally, this piece is comprised of three sections: the Allegro moderato, Andante, and Allegro. These sections are clearly delineated with transitions effected by a fading out to pianissimo both times, the first section (in d minor), as it coincides with the thinning out of the A Major chord to a single A that defines the key area of the second section, as well as the beginning note of the melodic line.

Example 1. Ján Levoslav Bella, Phantasie-Sonate, mm. 90 -101.25

90

(Rollschweller langsam zurück bis zur Aeoline.)

decresc. poco a poco

pp

(Trioregistrierung 1 einstellen.)

Andante

95

(Trioregistrierung 1)

Likewise, the Andante transitions into the Allegro via a “decresc. e rit. al fine,” which also slows down via Bella’s slowing of the rhythms, and ends on a thinned down A Major chord.

²⁵ Ján Levoslav Bella, *Súborné dielo, A:II, Skladby pre organ*, ed. Jana Lengová, Marek Spusta, and Peter Zagar (Bratislava: Hudobné Centrum, 2006): 16.

Example 2. Ján Levoslav Bella, Phantasie-Sonate, mm. 172 -179.²⁶



After two quarter rests, he launches into the D Major Allegro, this time at an explosive *ff* followed in the next measure by full chords and double pedal on an even louder *fff*.

While the key areas of the main sections of this piece are well defined, Bella tends to move through a variety of keys and modulates frequently within each of the sections, particularly the first and last. This, along with his constant avoidance of a definitive and prominent tonic, not one that is treated as another passing chord, is what keeps the piece propelling forward.

Metrically, these sections are balanced, with the first and last section in common time and the Andante in triple meter.²⁷

The title Phantaisie-Sonata creates certain expectations that are both met by the alternation of free virtuosic passages within strict sections, but at the same time thwarted by Bella's treatment of the sonata form. The expectation is that each of the sections mirror the exposition, development and recapitulation of a standard sonata form. The development of motivic elements plays a central role in this composition, and helps to illustrate his treatment of the sonata form. At its most basic, the piece is comprised of three motivic elements: the opening 16th note figuration, the theme of the strict section, and ultimately, the Andante theme.²⁸

²⁶ Ján Levoslav Bella, *Súborné dielo, A:II, Skladby pre organ*, ed. Jana Lengová, Marek Spusta, and Peter Zagar (Bratislava: Hubodné Centrum, 2006): 20.

²⁷ See Examples 1 and 2 for beginning of Andante and Allegro respectively

²⁸ Refer to Example 1; second system for the Andante section

Example 3. Ján Levoslav Bella, Phantasie-Sonate, mm. 1 - 10.²⁹

Phantasie-Sonate

Ján Levoslav Bella
(1843-1936)

Allegro Moderato

Manual

p

motivic element I

III. rit.

motivic element II

(schweller zum Man III schießen)

Pedal

a tempo

II.

III.

compression of elements I and II

III. rit.

6

III. rit.

a tempo

mf

II.

III.

Already on the first page, Bella sets up the opening as a dialogue of two ideas, with one measure of free passage against three measures of the stricter writing. This quickly evens out when in measures 9 and 10 the proportion of one to the other reduces to one-to-one. What he is essentially doing is removing one sequence. In measure 16, he again sequences and elongates the phrase, and in m. 20 is developing and spinning out the basic elements.

Example 4. Ján Levoslav Bella, Phantasie-Sonate, mm. 15 - 24.³⁰

15

a tempo

II.

III. rit. sempre

p

III.

20

più sostenuto

mf

²⁹ Ján Levoslav Bella, *Súborné dielo, A:II, Skladby pre organ*, ed. Jana Lengová, Marek Spusta, and Peter Zagar (Bratislava: Hudobné Centrum, 2006): 1.

³⁰ Ján Levoslav Bella, *Súborné dielo, A:II, Skladby pre organ*, ed. Jana Lengová, Marek Spusta, and Peter Zagar (Bratislava: Hudobné Centrum, 2006): 10.

The 16th note run in the last beat of m. 27 re-introduces the Phantasia again as it is referenced in m. 29, and relaunches an imitation between the right and left hands in a new key in m. 30.

Example 5. Ján Levoslav Bella, *Phantasie-Sonate*, mm. 25 - 31.³¹

Bella continues this trend of developing the basic elements and recasting them in different ways, using techniques such as imitation (between hands and pedals), sequencing, rhythmic extension, inversion, and use of the rhythmic element to create forward motion and grow the piece. The Andante is a little different in the respect that Bella references a trio via registration indications as well as a thin, equal three part trio-like texture. The spin to this texture is that the left hand is not the traditional single line and functions more as an accompaniment than an independent melody. Motivically, he does not depart drastically from the thematic material. He does however allude through his imitative entries starting at measure 110 to vocal music and his adherence in his early days to the Caecilian movement.

³¹ Ján Levoslav Bella, *Súborné dielo, A:II, Skladby pre organ*, ed. Jana Lengová, Marek Spusta, and Peter Zagar (Bratislava: Hudobné Centrum, 2006): 10-11.

Example 6. Ján Levoslav Bella, Phantasie-Sonate, mm. 109 - 115.³²

By m. 127, he sets up a return of the phantasie element, this time not melodically, rather, rhythmically and sets this against the Andante theme. This foreshadows his treatment of all these themes in the Allegro and all the techniques he will use. One more element that appears in his composition, though not featured prominently are the passages utilizing parallel 3rds and 6ths that give the calmer segments a folk song character³³.

Example 7. Ján Levoslav Bella, Phantasie-Sonate, mm. 122 - 132.³⁴

³² Ján Levoslav Bella, *Súborné dielo, A:II, Skladby pre organ*, ed. Jana Lengová, Marek Spusta, and Peter Zagar (Bratislava: Hudobné Centrum, 2006): 17.

³³ Slovak folk music is a complex layering of cultural, regional influences, historical development, as well as a reflection of socioeconomic and personal perspectives. Elements that differentiate between these layers are comprised of components such as scales, particular intervals, rhythms and use of modality. While I have not come across any discussions of folk influences on the composers' organ works, I have taken the liberty of acknowledging certain musical gestures that are evocative of folk character. Given that organ music belongs to the "umelá" (artificial or learned) music, any folk influences are difficult to parse, making this an interesting future study, but beyond the scope of this document.

³⁴ Ján Levoslav Bella, *Súborné dielo, A:II, Skladby pre organ*, ed. Jana Lengová, Marek Spusta, and Peter Zagar (Bratislava: Hudobné Centrum, 2006): 17-18.

Another interesting aspect that can be gleaned from this composition has to do with the instrument. It is extremely likely that for most of the time in which Bella was composing this piece, he had the three-manual Veit instrument at his disposal. This is not to say he was unfamiliar with the modern instruments being built at the time. He was a regular recitalist in and around Siebenburgen, and thus knew the capabilities of the newer instruments. This is the possible reason why his manuscripts contain a layering of markings in different colors; as time went on, be it more exposure or experience his ideas, developed into more specific ones. The only question remaining is when each set of markings was drafted. In the piece, he specifies the use of three manuals, which is reflective of his own instrument at the time and, possibly, the standard instrument that would be capable of presenting his ideas appropriately. Interestingly enough, the indications for manuals carries with it a terracing effect that is enforced with dynamics. Indications for the schweller are also included, but he uses these sparingly, relying more on the terracing and the opening and closing of shades. In the Andante, Bella calls for trio registration; while it is clearly not the same thinking as a trio typical of Bach, for example, it is an indicator of a somewhat thinner balancing between the voices. Mechanically, though- because he indicates the trio registration needs to come off- this implies that these were reversible mechanisms. The Opus 1182 has four free combinations, programmable from the console by pulling one of four colored pins (green, red, yellow, black). A set of these four pins is situated directly above the corresponding rank.

Chapter 5: Mikuláš Moyzes

Mikuláš Moyzes (1872 – 1944) made his name primarily in the sphere of education, being a teacher (with professor¹ credentials) in local institutions, as the author/compiler of academic books, and finally as a respected administrator for the school district in Prešov.

Music also played a very important role in his life, and was only professionally superseded by his work as an educator. From a very early age, he distinguished himself as a talented musician. Thus, he received private instruction in the fundamentals of music, as well as piano and organ, from his father and his father's friend, Teofil Frimmel.² He continued receiving private instruction while studying at the "gymnázia"³ in Banská Bystrica and Revúca, and later at the teacher institute where he simultaneously graduated as an educator in primary education and received his certification to be a cantor. His musical studies again occurred privately, despite taking lessons with professors from the school. A life-long learner, he continued private musical studies with the prominent Hungarian composer Ernő Lányi, who prepared him for a two part examination administered by the Royal Academy of Music in Budapest. These credentials allowed him then to teach in an institute of higher learning. Once his son, Alexander, began attending school in Praha (Prague), he absorbed Czech musical influences as well.

Mikuláš Moyzes studied and became employed at a time when tensions with Budapest were starting to mount. Around the 1840's, Budapest was starting to implement compulsory Hungarian in all schools within their territory. This was a particularly thorny issue particularly where the majority of the population was of the Slovak ethnicity. During this time, it was not unusual to keep children out of school for fear that they might be placed into foster care with

¹ Budapest: series of two exams(1897 and 1917)

Zdenka Bokesová, "Mikuláš Moyzes—klasik slovenskej hudby," in *Hudobnovedné Štúdie I*, ed. Zdeněk Nováček (Bratislava: Slovenská Akadémia Vied, 1955), 30/31.

² Zdenka Bokesová, "Mikuláš Moyzes—klasik slovenskej hudby," in *Hudobnovedné Štúdie I*, ed. Zdeněk Nováček (Bratislava: Slovenská Akadémia Vied, 1955), 11.

³ Plural of gymnasium

Hungarian families⁴ who would then re-educate them. Later, this mandate was applied to all official posts and offices, and by the late 19th century Budapest was selecting and sending native Slovak teachers and clergy fluent in Hungarian back to the Slovak region in order to uphold Budapest's language requirement that took its final no-tolerance guise in 1907.⁵ This was also how Mikuláš Moyzes came to be assigned first to Čurgov (1901) and then, in 1904, sent back to his alma mater: the teacher's institute in Kláštor pod Znievom, this time as a government employee. This meant that he was also prohibited from any kind of activity, including use of Slovak folk songs in his compositions, that would have been viewed as sympathetic and inciteful,⁶ potentially costing him his position. Ironically, Bokesová writes that due to his delicate position, he was viewed with suspicion by the Hungarian authorities because of his native ethnicity. This was likewise the case with the Slovak populace after WWI and Slovakia's independence from Hungarian governance.⁷ Still, when the opportunity presented itself, he took up the post of educator and organist in Prešov and served his community regardless of their background.

His compositional output was practical and relevant to his needs and reflective of his experiences, particularly in the political sphere. While studying with Ernő Lányi, his compositions reflected the combination of Bach's counterpoint and the romantic tendencies he absorbed from Lányi.⁸ These characteristics in particular made their way into his early instrumental works, especially his keyboard works. Also, when teaching and playing the organ in the Hungarian cities of Jágó (Eger) and Varadín (present-day Oradea, Romania) he focused on piano, organ, and choral works, both sacred and secular. Bokesová, who spent much time with

⁴ Marko and Pavol Augustín Martinický, *Slovak-Magyar Relations: History and Present Day in Figures* (Bratislava: Signum, 1995), 9-10.

⁵ Zdenka Bokesová, "Mikuláš Moyzes—klasik slovenskej hudby," in *Hudobnovedné Štúdie I*, ed. Zdeněk Nováček (Bratislava: Slovenská Akadémia Vied, 1955), 23.

⁶ Ibid

⁷ Ibid

⁸ Zdenka Bokesová, "Mikuláš Moyzes—klasik slovenskej hudby," in *Hudobnovedné Štúdie I*, ed. Zdeněk Nováček (Bratislava: Slovenská Akadémia Vied, 1955), 14/15

the composer in preparing her study, points out that there was a period of time when Moyzes' compositional output came to a virtual standstill (save for two pieces, one of which he penned under a pseudonym), as he felt compelled to follow his teacher Lányi's example and compose national music, but the politics of the time stifled this urge.⁹ After his arrival back in Slovakia, and particularly after the war, he began writing larger works, though still focused on the choral genre. The anonymous piece was titled "Vence slovenských národných piesni," and was sent in to be published in response to a collection of Slovak songs for voice and piano published by Mikuláš Schneider-Trnavský in Praha (1905).¹⁰ It is now lost, and while there is purportedly a manuscript, many sources do not include it in their list of Moyzes' compositions. It, however, marked the first of many pieces for large ensemble which he would write. With respect to his academic writings, he was responsible for books on musical theory and methods in voice and organ. Outside of music, he authored a math book, as well as a Slovak language primer for Hungarian-speaking students- more so for those that were settled in the confines of the newly defined Slovak territory. After their initial publication in 1912 and 1913 respectively, the theory book and organ method were then published in Slovak some years later. The vocal method and song-book which he co-wrote were published after 1918. As such, it not only appears in Slovak, but its repertoire consists of Slovak folk songs.

Through his academic activities, he impacted not only his immediate surroundings but also the lives of people across the empire. Through his use of folk song, he established himself in his own quiet, non-confrontational way as a national composer.

⁹ Result of this are only two pieces: one anonymous and the other (Missa solemnis C-dur) commemorating the birth of his son (Bokesová 23.)

¹⁰ Zdenka Bokesová, "Mikuláš Moyzes—klasik slovenskej hudby," in *Hudobnovedné Štúdie I*, ed. Zdeněk Nováček (Bratislava: Slovenská Akadémia Vied, 1955), 24.

Mikuláš Moyzes' *Rozpomienka* dates from 1911, along with a number of other pieces that became part of his organ method first published in Budapest in 1913¹¹. As it was published there, at a time when the government was forcefully implementing Hungarian as the official language in majority Slovak territories, it was published in Hungarian as "Orgonaiskola". It wasn't until 1942 that it was re-published, this time by Matica Slovenska¹², an institution that aims to document and preserve Slovak culture and literature, and set standards for the Slovak language.

Škola na Organ

"Škola na organ"¹³, the Slovak language counterpart of "Orgonaiskola," is only about sixty pages in length as compared to the one hundred pages listed in sources for the Hungarian original. This may be attributed to the fact that the Slovak version is comprised of two main parts, rather than the three listed for the Hungarian version. It seems that the third section was, if not completely then mostly repertoire, of which Moyzes' pieces can be found on the following pages as listed by Bokesová.¹⁴

Intermezzo, pages 86 and 87
Fúga e-mol, pages 94 and 95
Fúga h-mol, pages 96 and 97 * "also see I suite"
Fúga E-dur, pages 98 and 99

From this, it is evident that these pieces take up only two pages each. Also, demonstrated here is evidence of an older compositional practice that Moyzes used on several occasions, including with *Rozpomienka*.

¹¹ In at least two sources, the dates alternate between 1911 and 1913; even Bokesová in her study on Moyzes as found in *Hudobnovedné štúdie I*, on pg. 29 states 1911 as the composition date, 1913 as the published date.

¹² Founded in 1861, suspended by the authorities in 1875, re-instated in 1919, and operational through the present. A more detailed history can be found on their website, <http://matica.sk/o-matici-slovenskej/historia-maticy-slovenskej/>

¹³ The title used here is from the cover page of the organ method itself. Meanwhile, Bokesová et al use "Škola hry na organ"



¹⁴ Zdenka Bokesová, "Mikuláš Moyzes—klasik slovenskej hudby," in *Hudobnovedné štúdie I*, ed. Zdeněk Nováček (Bratislava: Slovenská Akadémia Vied, 1955), 141. (index labeled "B. pre organ")

The two parts of the “Škola na organ” are dedicated to; “I Hra manuálová” manual playing and “II Hra pedálová” pedal playing, with each part preceded by a concise discussion of the area covered. The first covers the major components of the instrument, their function and operation, as well as a discussion of sound production- even addressing the issue of overtones and partials in order to explain the function of mixture and mutation stops. He finishes the section on pipes with a categorized listing of stops by physical attributes. The second section contains a much shorter introduction dedicated to the proper mechanics of pedal playing: a relaxed upper posture with movement from the ankles in order to depress the pedals, rather than using the entire leg. He also emphasizes not playing the same line in the left hand as in the pedal to avoid disturbances in voice leading. All of these are basic concepts of proper pedal technique. What is unusual, though, is that he propagates the use of both sides of the foot, “bokmi chodidiel”.¹⁵ From exercises¹⁶ 109 through 111, it is clear, this technique is intended to be used with adjacent accidentals only. Where he aims to teach this principal, he uses symbols akin to parenthesis to signify the right/left side of the foot he specifies. Underneath this, he indicates which foot plays; “l” for the left (ľavá) and “p” for the right (pravá).

Example 8. Mikuláš Moyzes, Škola na organ exercise 109.¹⁷

F) Hra bokmi chodidiel.

(ľavý }
) pravý } bok.

109. *a)*  *b)* 

Another set of unusual symbols he uses is a heel symbol with a straight line within it in order to signify that the heel moves forward, or the line suspended from the bottom of the heel mark, which in this case means the heel moves back. This is used in conjunction with heel-toe

¹⁵ Mikuláš Moyzes, *Škola na organ*. Turčianský sv. Martin: Matica Slovenská, 1942, pg. 33.

¹⁶ These are taken from a downloaded third party copy of his method found on the website organisti.sk

¹⁷ Mikuláš Moyzes, *Škola na organ* (Turčianský sv. Martin, date unspecified): 56.

pedaling in the same foot, and is meant to facilitate pedal playing by pre-positioning the foot for subsequent notes.

Example 9. Mikuláš Moyzes, *Škola na organ* exercise 105.¹⁸

Ψ = päťou posunúť nazad.
 ψ = " " napred.



In general, the small exercises found in each section is a compilation of different sources, though a majority are clearly marked with Moyzes' initials. A portion of them are labelled as coming from the "Orgonaiskola".

Example 10. Mikuláš Moyzes, *Škola na organ* exercise 106.¹⁹



This, along with the inclusion of certain Slovak folk songs, may also imply that this method is not merely a translation of the Hungarian original, but rather a revised version- however, this is merely conjecture as the Hungarian version is not readily available. Likewise, there are no records indicating a Slovak version which includes a third section containing purely repertoire.

Example 11. Mikuláš Moyzes, *Škola na organ* exercise 107 (Adventná pieseň), mm 1-4.²⁰



¹⁸ Mikuláš Moyzes, *Škola na organ* (Turčianský sv. Martin, date unspecified): 54/55.

¹⁹ Mikuláš Moyzes, *Škola na organ* (Turčianský sv. Martin, date unspecified): 28.

²⁰ Mikuláš Moyzes, *Škola na organ* (Turčianský sv. Martin, date unspecified): 28.

Rozpomienka

“Rozpomienka,” a piece that illustrates the word meaning an active resurgence of a memory, is illustrated by an andantino, melancholy (a minor) waltz ($\frac{3}{4}$) motif which meanders around a pedal tone, then propelling forward before being brought back to its initial thought/beginning of the opening motive. He brings these thoughts “back to earth” with an E dominant chord with an accented dissonance on the second beat. The potential jarring effect of this is only mitigated by its coinciding with a decrescendo.

Example 12. Mikuláš Moyzes, Rozpomienka, mm 1- 15.²¹

2 Rozpomienka

MIKULÁŠ MOYZES

Andantino

Manuale

Pedale

The structure and content of the entire piece is based on this opening. The piece itself is set up in three sections, with the last initially mirroring the first in both key and content, then for the second part switching to the parallel Major, thus changing the mood to a joyful victorious end. One additional aspect he includes in the close is taken from the B section.

Example 13. Mikuláš Moyzes, Rozpomienka, mm 35- 38.²²

35

Manuale

Pedale

²¹ Mikuláš Moyzes, *Rozpomienka*, *Slovenská organová tvorba*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956): 12.

²² Mikuláš Moyzes, *Rozpomienka*, *Slovenská organová tvorba*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956): 13.

While the middle part utilizes the rhythm of the initial statement, the dominant feature of this 18 measure section is the spinning out that is characteristic of the Viennese waltz. It is this feature which he incorporates into the ornamentation of the A' section.

Example 14. Mikuláš Moyzes, *Rozpomienka*, mm 41- 44.²³



Example 15. Mikuláš Moyzes, *Rozpomienka*, mm 65- 71.²⁴



Rozpomienka, as it appears in Klinda's 1956 edition, is the earliest, readily available published version- however, there is another extant one. This copy appears in a collection of "four compositions in sonata form for organ"²⁵ that was published in 1971. Here it is labelled as "Elégia." This edition contains no forward, however the information page at the end of the book contains the explicit two word statement "korigoval autor,"²⁶ which indicates that the "author" provided direction. Given the date Moyzes died (1944), the publication date of this work, as well as the title itself (which literally means "from the notebook" (so *zápisníka*)), can only suggest that

²³ Mikuláš Moyzes, *Rozpomienka*, *Slovenská organová tvorba*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956): 13.

²⁴ Mikuláš Moyzes, *Rozpomienka*, *Slovenská organová tvorba*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956): 15.

²⁵ "Štyri skladby vo forme sonáty pre organ"

²⁶ Mikuláš Moyzes, *Z organového zápisníka: Štyri skladby vo forme sonáty pre organ (Fúga-Elégia-Intermezzo-Toccata) 1970* (Bratislava: Panton (Vydavateľstvo Slovenského hudobného fondu), 1971).

this publication is an urtext of a previously unpublished work. This is further supported by Bokesová's classification of these works, in which she lists the respective pieces as two separate line items in spite of their both being dated 1911, and their near identical appearance.²⁷

The variants between “Rozpomienka” and “Elégia” include differences in dynamics, phrasing, and in touch (staccato vs portamentos). Among the more invasive differences- though not something that would change their general identity- are changes in note values, filling in of thirds with passing tones, as well as the appearance of the spinning figuration in the pedal at the beginning of the B section. Klinda's version is also more “organistic,” where he takes care to solo out voices and make smooth transitions between manual changes that enhance the piece. His edition, apart from reflecting the “intentions of each composer”, strives to provide “essential interpretive instructions according to modern practice”²⁸ of the 1950's.

The following examples represent the three most significant differences between the two scores:

“Rozpomienka”

vs. “Elegia”

Example 16. Mikuláš Moyzes, Rozpomienka, mm 11- 12.²⁹



Example 17. Mikuláš Moyzes, Elegia, mm 11- 12.³⁰



²⁷ Complete list of organ pieces is found on pg. 141 in *Hudobnovedné študie*. She included eleven entries for organ pieces, complete with their dates as well as references to sources such as “*Orgonaiskola*” where they can be found. (“Porovnaj”= compare and rkp.- “rukopis”= manuscript)

²⁸ Ferdinand Klinda, ed., *Slovenská Organová Tvorba* (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956), 4.

²⁹ Mikuláš Moyzes, *Rozpomienka*, *Slovenská organová tvorba*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956): 12.

³⁰ Mikuláš Moyzes, *Elegia*, *Z organového zápisníka: Štyri skladby vo forme sonáty pre organ*, (Bratislava: Panton, 1971): 12.

Example 18. Mikuláš Moyzes, *Rozpomienka*, mm 39- 42.³¹



Example 19. Mikuláš Moyzes, *Elegia*, mm 39- 42.³²



Example 20. Mikuláš Moyzes, *Rozpomienka*, mm 51- 53.³³



Example 21. Mikuláš Moyzes, *Elegia*, mm 51- 54.³⁴



It may not be inconceivable to also believe that Alexander Moyzes could have had some input. Both he and his father reworked and recast the elder's organ works. Moyzes reused his own works extensively, and Alexander for his part rewrote at least one of his father's organ pieces, repackaging it as the prelude to his 1938 composition "*Naše Slovensko*".³⁵

³¹ Mikuláš Moyzes, *Rozpomienka*, *Slovenská organová tvorba*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956): 13.

³² Mikuláš Moyzes, *Elegia*, *Z organového zápisníka: Štyri skladby vo forme sonáty pre organ*, (Bratislava: Panton, 1971): 14.

³³ Mikuláš Moyzes, *Rozpomienka*, *Slovenská organová tvorba*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956): 14.

³⁴ Mikuláš Moyzes, *Elegia*, *Z organového zápisníka: Štyri skladby vo forme sonáty pre organ*, (Bratislava: Panton, 1971): 14 - 15.

³⁵ Zdenka Bokesová, "Mikuláš Moyzes—klasik slovenskej hudby," in *Hudobnovedné štúdie I*, ed. Zdeněk Nováček (Bratislava: Slovenská Akadémia Vied, 1955), 29.

Chapter 6: Mikuláš Schneider-Trnavský

While all four composers shared many facets of their musical occupations (such as composer, educator, and organist/choir director), Mikuláš Schneider-Trnavský (1881-1958) was groomed primarily as a church musician. The Trnava that Trnavský grew up in was a bustling cosmopolitan city where the empire's main languages- German and Hungarian- were simultaneously spoken along with the Slovak of the majority.¹

Musically, the city was a melting pot of traditions spanning that of the Austro-Hungarian bourgeois "learned music" as well as a popularized version of Slovak folk song, many times itself being influenced by non-Slovak elements such as Hungarian folk or gypsy songs.² Growing up as one of four children of an inn-keeper, Trnavský heard this mix of music on a daily basis.

On the religious front, Trnava- known as the "little Rome" of Europe due to its abundance of churches (and at least one synagogue)- provided Trnavský with a firm foundation in church music. He began this life-long career at an early age as chorister in the Jesuit "boy choir." Once he entered the gymnasium, he and his life-long friend Zoltán Kodály sang in the choir of the Bazilika of St. Nicholas (Dóm Sv. Mikuláša), and just like his generational contemporaries continued his formal musical studies at the conservatory in Budapest (1900). Additional musical studies were also undertaken in Vienna (1901-1903) and Praha (1903-1905), where his first collection of Slovak folk songs was arranged. This collection was called "Zbierka slovenských národných piesní" ("Collection of Slovak National Songs 1905), its publication sponsored by the Slovak student organization, Detvan. This, officially the first of many folk collections and art

¹Edita Bugálova, "Melodika slovenských duchovných piesní ako invenčný zdroj Mikuláša Schneidra-Trnavského," in *Šesťdesiat rokov Jednotného katolíckeho Spevníka*, ed. Edita Bugálová (Trnava: Spolok svätého Vojtecha, 1999), 76.

² Béla Bartók observed that more Hungarian folk songs were influenced by Slovak ones as opposed to the other way around. This still became a thorny issue when he tried to have his Slovak folk music collection published in Bratislava. He and the publishers arrived at an impasse when he was asked to remove those the publishers felt were influenced by Hungarian. He did not feel this action was justified.

songs, reflects the popular “novouhorský”³ spirit, not repertoire as Kresánek carefully points out, of Slovak folk music that people “demanded not only in the public houses, but in higher, concert abstinent, circles of society.”⁴ After his studies in 1908 (and later a stint in the army), he permanently returned to Trnava to take up the post of “regenschori” (music director and organist) of Sv. Mikuláš (St. Nicholas.)

Jednotný Katolícky Spevník

Trnavský had a particular affinity for lyricism which was closely aligned with the likes of Schubert or Mendelssohn⁵ and came through in many of his works. In fact, much of his output concentrates on vocal works. His solo works are mainly secular and grounded in folk music, while his choral works include both the sacred as well as secular. His most considerable contribution to sacred music- and thus Slovak culture- is his work on the “Jednotný Katolícky Spevník” (JKS = United Catholic Hymnal). Mikuláš Schneider-Trnavský was commissioned for this task by the Sv. Vojtech, a catholic organization and publisher of Catholic literature. At its founding in 1870, a hymn project was among the primary goals discussed.⁶ It wasn’t until after 1918, however, that conditions became favorable for this project to be properly realized. Aiding this cause (and also a direct result of these conditions) were the appointments of three Slovak bishops (1921). The main objective of this project was to unify the Slovak Catholic congregations on numerous levels such as theology, music, and language. Trnavský was selected, and along with a committee of experts focusing on the areas of text, music, and theology,⁷ these men began the task of collecting, evaluating, correcting, and composing material

³ “new Hungarian”: a melding of styles of ethnic folk and Gypsy that was popular in cosmopolitan cities where cultures intermingled, distorting the folk music they had emerged from

⁴ Jozef Kresánek, “Umelá pieseň Mikuláša Schneider-Trnavského,” in *Hudobný archív* 7, comp. Emanuel Muntág (Martin: Matica slovenská, 1983), 16.

“*lebo takto si to žiadali nielen v hostinci, ale aj vo vyšších spoločenských kruhoch nekoncertného publika.*”

⁵ Ivan Hrušovský, *Slovenská hudba: v profiloch a rozboroch* (Bratislava: Štátne hudobne vydavateľstvo, 1964), 115.

⁶ Edita Bugalová, “Mikuláš Schneider-Trnavský,” in *100 slovenských skladateľov*, ed. Marián Jurík and Peter Zagar (Bratislava: Národné hudobné centrum, 1998), 244.

⁷ Ján Pöstényi, Prívet [“greeting” to the 1936 edition] in *Jednotný katolícky spevník 63rd edition* (Trnava: Spolok sv. Vojtecha, 1996), no page number specified.

for a hymnal which has endured through regime restrictions and cultural shifts.⁸ The JKS ultimately came out in three forms: notated (musical score) and illustrated using folk illustrations (two of which are full color) a notated form, and the most widely used text-only form. An additional Braille version came out in 1939.⁹

The Sv. Vojtech society was not the first entity to attempt to provide the Slovaks with their own hymnal. Prior to the JKS, there were numerous efforts focused on the collection of sacred songs already sung by the faithful, and their dissemination back into society after a careful vetting process. The very first effort came through the commissioning in 1638 of the Jesuit professors of Trnava University (founded in 1635 and later moved to Buda) to collect sacred music from parishioners. As a result of these collection efforts and significant input from the Jesuits, “Cantus Catholici Písne Katholjcke, Latinské, y Slowenské: Nowé y Starodawné” (Cantus Catholici Catholic Songs, Latin and Slovak: New and Old) was published in 1655.¹⁰ Between then and 1936, when the first edition of the present-day JKS¹¹ was published, the number of hymnals grew exponentially- particularly in the 19th century. Some significant hymnals include the Lutheran ‘Cithara Sanctorum’ published in 1636. This hymnal, along with the Cantus Catholici, form the main body of sources drawn on by Trnavský and his cohorts. A hymnal from 1804, during an earlier nationalist attempt, tried to standardize an earlier version of the Slovak language. 1874 saw the precursor of the Jednotný Katolícky Spevník, and the first attempt by the founder of the Sv. Vojtech society, Dr. Andrej Radlinský (1817-1879) at

⁸ Hadrián Radváni, “Typografická úprava Jednotného katolíckeho spevníka, vydania, druhy vydání a náklady (1937-1997),” in *Šesťdesiat rokov Jednotného katolíckeho Spevníka*, ed. Edita Bugálová (Trnava: Spolok svätého Vojtecha, 1999), 64.

⁹ Júlia Pokludová-Adamková, “Jednotný katolícky spevník v premenách času” (PhD diss., Ústav hudobnej vedy SAV, Bratislava, 1998), 168.

¹⁰ Schneider-Trnavský, Mikuláš. *Jednotný katolícky Spevník*. Trnava: Spolok Sv. Vojtecha, 1996. (63rd edition)

¹¹ Now in its 76th edition according to their website: www.ssv.sk

publishing a hymnal.¹² It contained approximately 1047 texts to songs, but did not ultimately take hold.

While some hymnals were officially published, there were those that came about via personal collecting by organists from, at times, unreliable sources (oral tradition and/or poor transmission by less than reliable scribes). These hymnals thus represented local customs and, more often than not, poor theology. Trnavský and his committee collected any hymnals or hymns that were submitted for their efforts and selected workable specimens.

Thematically, the entire liturgical year is represented, as are sacred songs for special usage such as particular saints' days. Trnavský also included a setting of the Latin Mass. This Mass setting was presented in concert and broadcast as a way of promoting the impending release of the JKS. In his settings, as well as those of the Preludes, Trnavský utilizes a wide palette of compositional tools. Many times his compositions contain pervasive modulations and tonicization, making them especially challenging to play without the appropriate technical skills.¹³

The national significance of this work can be found in several aspects. This is primarily in the hymnal's use of the latest standardization of the Slovak language which was effected in 1843 by Ľudovít Štúr. Hence, the hymnal would serve a secondary purpose of teaching the official dialect to the masses. In many cases it could likewise teach literacy to those without a formal education through assimilation of what they hear and see on the written page.

Another aspect of national identity addressed by the hymnal relates to the music itself. Unlike his colleagues who went into the field to collect folk songs, Trnavský's acquisitions were

¹² Júlia Pokludová-Adamková, "Jednotný katolícky spevník v premenách času" (PhD diss., Ústav hudobnej vedy SAV, Bratislava, 1998), 30.

¹³ Júlia Pokludová, "Motívy vzniku Jednotného Katolíckeho Spevníka, jeho význam a funkcia v minulosti a dnes," in *Šesťdesiat rokov Jednotného Katolíckeho Spevníka*, ed. Edita Bugálová (Trnava: Spolok sv. Vojtecha, 1999), 12.

of the “popular” extraction found in the cities,¹⁴ and were affected by other cultural influences as well as gypsy music (considered Slovak “exoticism” by surrounding countries). Trnavský was aware that this hymnal needed to raise the national consciousness. As such, he incorporated folk elements such as parallel fourths into his harmonizations and incorporated a considerable amount of folk carols that directly reflect the pastoral component of the country’s culture.

Prelude 40 for Organ (Maestoso/Piu mosso)

Into this cultural and political context come two collections of Schneider-Trnavský’s for solo organ: the Interludes for Organ Op. 92 and a collection of 40 Preludes composed in 1920 (Šurín), but first published in 1954 by the society of Sv. Vojtech (the same organization that commissioned him to put together the hymnal). This collection is comprised of 40 pieces that are meant to be accessible to the average organist. As such they are short, on average no more than a page and a half and, as he works his way through the major and minor keys in a similar fashion to Bach and others (see table), the number of pieces decreases with the addition of accidentals. They are also fairly light in terms of pedal playing. Most have a hymn-like texture and keep the form very simple and compact.

Table 1. Key scheme of Mikuláš Schneider-Trnavský’s 40 Preludes

#	Key	#	Key	#	Key
1-10	C Major	20-22	B ^b Major	35	E Major
11-17	a minor	23-24	g minor	36	E ^b Major
18	F Major	25-27;34	G Major	37-38	c minor
19	d minor	28-31	e minor	39	A ^b Major
		32-33	D Major	40	f minor

Prelude 40 (Maestoso/Piu mosso) resides on the other end of the spectrum from most of the pieces. It is in two parts- the prelude, and an imitative second section cast as a second movement, creatively built on the first section’s opening motif. (see Example 22) At three pages total, it is one of the two largest pieces of the collection. Šurín, this collection’s editor, suggests that it may be used as a concert piece. Both sections are in f minor, which by the end of the

¹⁴ Ladislav Burlas, “Význam Mikuláša Schneidra-Trnavského v slovenskej hudobnej kultúre,” in *Hudobný archív* 7, ed (Martin: Matica slovenská) 11.

second part turn major through the use of the Picardy 3rd on the final chord, that is emphasized by an extended re-iteration over the next two measures in a typical Romantic fashion.

Example 22. M. Schneider-Trnavský, No. 40, mm. 1-2.¹⁵



Example 23. M. Schneider-Trnavský, No. 40, mm 29-30.¹⁶



Example 24. M. Schneider-Trnavský, No 40, mm 72-75.¹⁷



Mikuláš Schneider-Trnavský is very methodical in how he structures this composition, perhaps keeping pedagogical as well as practical concerns in mind. He begins the first section very stylistically “Maestoso”, utilizing big chords, frequent octave doublings, and many parallels. His phrases are clear-cut precisely at every four measures, with the smaller, internal phrase that forms the building block of both sections being confined to two measures. He vacillates between the i and V, and while he does tonicize on a regular basis, harmonically he doesn’t venture too far away from the original key. Actually, much of what keeps the piece harmonically interesting is his abundant use of suspensions in even numbered measures. These suspensions evolve rhythmically, starting slow, then quickening their pace and becoming ornamental. The harmonic nature of this piece, combined with the neat phrase structure, enables the performer to cadence as the liturgical context demands.

¹⁵ Mikuláš Schneider-Trnavský, *Malé Prelúdia*, ed. Stanislav Šurín (Bratislava: Hudobný Fond, 1998): 50.

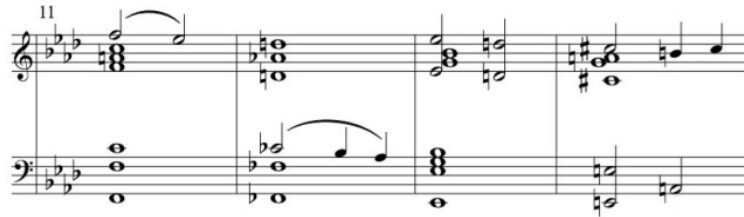
¹⁶ Mikuláš Schneider-Trnavský, *Malé Prelúdia*, ed. Stanislav Šurín (Bratislava: Hudobný Fond, 1998): 51

¹⁷ Mikuláš Schneider-Trnavský, *Malé Prelúdia*, ed. Stanislav Šurín (Bratislava: Hudobný Fond, 1998): 52

Example 25. M. Schneider-Trnavský, mm 5-6.¹⁸



Example 26. M. Schneider-Trnavský, mm 11-14.¹⁹



Example 27. M. Schneider-Trnavský, mm 31-33.²⁰



The second part of the piece is clearly delineated as separate from the first by a double bar. However, it is approached via an unmarked *attaca* as it launches from a V chord. Here, as mentioned before, Trnavský takes the two measure cell of the beginning and condenses it to a single measure, treating it imitatively between the two hands. The initial half step becomes a dominant motif permeating every voice, including the inner ones. He continues to the end by layering the melodic material using various techniques such as imitation, augmentation, diminution, and sequencing. The end result is at times marred phrase endings. Whereas in the first section, phrases were clear cut, here there is significant dovetailing of them, which at times creates longer lines and uneven phrases. While he does mark certain phrases, and ties over particularly resolving voices, these markings do not occur systematically. Because the piece is written in such a way that direction and motion of the music creates the phrasing, it can be assumed that the marked phrases indicate a pervasive *legato* rather than actual phrasing.

¹⁸ Mikuláš Schneider-Trnavský, *Malé Prelúdia*, ed. Stanislav Šurín (Bratislava: Hudobný Fond, 1998): 50.

¹⁹ Mikuláš Schneider-Trnavský, *Malé Prelúdia*, ed. Stanislav Šurín (Bratislava: Hudobný Fond, 1998): 50.

²⁰ Mikuláš Schneider-Trnavský, *Malé Prelúdia*, ed. Stanislav Šurín (Bratislava: Hudobný Fond, 1998): 51.

Example 28. M. Schneider-Trnavský, mm 61-62.²¹



Example 29. M. Schneider-Trnavský, mm 70-73.²²



Elements such as pedal indications and dynamics in this collection are sparse as well. This piece is written on two staves, and as such the use of pedal in many cases is written in by the editor, who uses italics or italics in parentheses in order to indicate the markings are not from the composer. Dynamics likewise only appear towards the end of both sections and reinforce the direction of the line. In the first section, prior to the last statement of the opening, up an octave, the texture thins proportionately with the decrescendo, and on the pickup into the restatement the volume again increases into a forte on the beginning of the melody.

Example 30. M. Schneider-Trnavský, mm 17-21.²³



The end of the second section likewise crescendos over three iterations that now end on a fortissimo that reinforces the F Major chords.

²¹ Mikuláš Schneider-Trnavský, *Malé Prelúdia*, ed. Stanislav Šurín (Bratislava: Hudobný Fond, 1998): 52.

²² Mikuláš Schneider-Trnavský, *Malé Prelúdia*, ed. Stanislav Šurín (Bratislava: Hudobný Fond, 1998): 52.

²³ Mikuláš Schneider-Trnavský, *Malé Prelúdia*, ed. Stanislav Šurín (Bratislava: Hudobný Fond, 1998): 50.

Chapter 7: Alexander Albrecht

Alexander Albrecht (1885 – 1958) is the youngest of the generation of composers examined here. While he shared a deep friendship and educational background with Mikuláš Moyzes and Mikuláš Schneider-Trnavský- having studied in Budapest with the same professors- his compositional style differs vastly from that of the others of his generation, as well as from Bella. Albrecht himself recognized that while he was modern for the Romantics, he was not quite a part of the “new generation,”¹ thus he was consciously pushing the boundaries and seeking to have his music express his thoughts, regardless of what tools he needed to use. While he makes mention in numerous first-hand accounts of a seemingly restrictive musical environment,² it is ironically this environment that in due course facilitated his creativity and allowed him free reign to mold the musical culture around him.

Alexander Albrecht was born in Arad, Romania to an educated and fairly well-to-do family whose roots were in Slovakia. His father was a teacher, later serving in administrative roles in the education system. His mother came from an established family that valued the arts and produced a director, author, painter, and an actor.³ This meant that access to education, as well as musical instruction, were guaranteed. As a result, at the age of nine he was an already adept composer, and by the time he graduated the gymnasium some of his compositions were being premiered in public. Those days in Bratislava, a career as a professional musician was still an uncertainty, and so he concurrently studied law along with his work at the Budapest Academy of Music. On his return to Bratislava, he took up the post of organist at Sv. Martin.

¹ Alexander Albrecht, *Túžby a spomienky*, ed. Vladimír Godár (Bratislava: Hudobné centrum, 2005), str.

² As musician, he felt underappreciated/professionally restricted because the opportunities were not afforded him until he became the director of Sv. Martin, thus unofficially of the city as well (Alexander Albrecht, *Túžby a spomienky*, ed. Vladimír Godár (Bratislava: Hudobné centrum, 2008), 95,96.) He also felt tied to older forms in part because he acknowledged this as a foundation for all music. This applied to audiences who he felt first needed to be grounded in the fundamentals before they could be exposed to the more modern/progressive sound.

³ Ferdinand Klinda, *Alexander Albrecht* (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1959), 14.

In 1908, when he arrived in Bratislava, the city was musically still entrenched in the classical tradition. General lack of educated musicians and the presence of amateurs in prominent musical posts were large contributing factors as to why there was still a general gravitation towards Classicism.⁴ Music collections of prominent families do show that they kept pace with the musical culture of nearby Vienna.⁵ Publicly, however, the majority of available musicians simply did not have the training nor facility to perform advanced repertoire much beyond works such as Beethoven's *Missa Solemnis*. Twelve years into his tenure as organist, Dr. Kossow, the director of Sv. Martin, died, and the position passed on to Albrecht. With this came the opportunity to completely change the musical landscape of Sv. Martin, the city, and also the whole of Slovakia.

Albrecht's duties as music director included being the director of the Kirchenmusikverein (1921), a musical society associated with Sv. Martin which provided vocal and instrumental assistance during masses. To give these musicians basic training, the Kirchenmusikverein operated its own school in very loose terms. Instruction was traditionally provided by whomever the director of music at Sv. Martin's currently was, as well as some of the other (most likely amateur⁶) musicians. As such, there were no set standards and the level of instruction varied from person to person. However, this was the first organized musical establishment in the city. When Albrecht took the reins as music director at Sv. Martin, he had the opportunity to raise the

⁴ Ján Albrecht, *Spomienky na otca*, in, *Túžby a spomienky*, ed. Vladimír Godár (Bratislava: Hudobné centrum, 2008), 270.

⁵ Alexander Albrecht, *Túžby a spomienky*, ed. Vladimír Godár, trans. Ján Albrecht (Bratislava: Hudobné centrum, 2008), 285 also 270.

⁶ Ferdinand Klinda, *Alexander Albrecht* (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1959), 22.

Klinda describes the situation with regards to professional musicians in Bratislava prior to Albrecht's taking over as: "... the majority of teachers possessed marginal musical education. Several instrumentalists from the city theatre, who had conservatory training likewise were not on par with the level of a soloist. At that time, Bratislava primarily played host to the music production of artists who stopped on their way between Vienna and Budapest." ("*... väčšina učiteľov mali len čiastočné hudobné vzdelanie. Niekoľko inštrumentalistov, pôsobiach v mestskom divadle, s dokončeným konzervatoriálnym vzdelaním tiež nedosahovalo sólistickú úroveň. Bratislava vtedy do veľkej miery žila z produkcií hosťov, ktorí sat u na ceste do Viedne alebo Budapešti zastavovali.*")

level of his performing ensembles significantly.⁷ To achieve this, he started first by replacing the “drama-prone”⁸ amateurs of his church orchestra with the more professional instrumentalists from the orchestras of the opera and radio. As circumstances allowed, he turned to those within the educational sector- first the Kirchenmusikverein, and then in 1928 when this institution continued its operation as the city’s music school; a public cooperative between the city and the church.⁹ This was also his opportunity to start educating the greater public through the concerts he conducted, introducing the audience in a very gentle manner to more modern repertoire by composers such as Debussy, Szymanowsky, Stravinsky, and Kodaly.¹⁰

Andante con moto

The Andante con moto is one of three pieces¹¹ Albrecht wrote for the organ, and the only one that has thus far been published; first in München and Köln, and then in 1956 in Bratislava as part of a collection of Slovak Organ Music (“Slovenská organová tvorba”) edited by Ferdinand Klinda . It was written in 1922, at the conclusion of his first period (1925) when Albrecht was still beholden to German Romanticism¹² all the while using elements of his future characteristics.¹³

⁷ Ferdinand Klinda, *Alexander Albrecht* (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1959), 34-35.

According to Klinda, Albrecht presented the leadership with a multi-level plan on May 25, 1921 that precisely mapped out how he would elevate the level of musicianship of the ensemble. The plan entailed education of member musicians, taking on of additional musical staff, as well as raising of funds through concerts and support of the greater public.

⁸ Alexander Albrecht, *Túžby a spomienky*, ed. Vladimír Godár, trans. Astrid Rajterová (Bratislava: Hudobné centrum, 2008), 97.

⁹ Indications are that this was due to the financial support the city gave to run its programs (as well as an official charter; see page 23-24) circa 1926. Response to an article about Bratislava’s music schools points out the turn-around in financing as well as the increase of the school’s reputation. Ferdinand Klinda, *Alexander Albrecht* (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1959), 57-58.

¹⁰ Alexander Albrecht, *Túžby a spomienky*, ed. Vladimír Godár (Bratislava: Hudobné centrum, 2008), 81.

¹¹ The other two are the “Tri skladby pre organ” (1949; as per Klinda) and the Triptych (1957) both of which are still in manuscript form. Each is comprised of three pieces which are either arrangements of other works of his, or used as source material for incorporation in other works by him. This arranging and adaptation is a trait that is found in his third and last period (1945 – 1957.)

¹² Astrid Šebestová, “Alexander Albrecht,” in *100 slovenských skladateľov*, ed. Marián Jurík and Peter Zagar (Bratislava: Národné hudobné centrum, 1998), 13.

¹³ Ferdinand Klinda, *Alexander Albrecht* (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1959), 77.

The opening statement is lyrical in the Romantic sense, though it becomes cloaked in modern whole-tone language roughly three measures into the piece. The accompanying material is more evidence of this. His treatment of the main melodic material (as well as its counter melody) is again true to traditional polyphonic style, with regular entries and its appearance in all three lines: right hand (Example 31), pedal (Example 32), and left hand (Example 33).

Example 31. Alexander Albrecht, *Andante con moto*, mm. 1-4.¹⁴

5. Andante con moto

ALEXANDER ALBRECHT

Manuale

Pedale

¹⁴ Alexander Albrecht, *Slovenská organová tvorba, Andante con moto*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956) 55.

Example 32. Alexander Albrecht, *Andante con moto*, mm. 26-28.¹⁵



Example 33. Alexander Albrecht, *Andante con moto*, mm. 31-32.¹⁶



The accompaniment in this piece serves the melody. It is also evident here that he abandons convention in favor of allowing his thoughts expression by various means. Thus, elements of modernity appear, such as chromatic and whole-tone progressions, and almost excessive planing of parallel 4ths and octaves, as shown in Example 34.

Example 34. Alexander Albrecht, *Andante con moto*, mm. 5-8.¹⁷



¹⁵ Alexander Albrecht, *Slovenská organová tvorba, Andante con moto*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956) 57.

¹⁶ Alexander Albrecht, *Slovenská organová tvorba, Andante con moto*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956) 57.

¹⁷ Alexander Albrecht, *Slovenská organová tvorba, Andante con moto*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956) 55.

Chromaticism is a major component of the first part of the opening theme from which he derives his lyricism. Whole tone scales are pervasive throughout, appearing in a string of thirds in the left hand in the second part of the opening melody, where the triads exemplify both a vertical and horizontal interpolation of the whole tone scale. Finally, the whole tone scale appears in the whimsical triplets and the parallel duo or “dvojspev” part of the B section before it returns to the opening material. The melody throughout is retained and its entries are handled with the precision of a fugal subject. It blends into the texture of the accompaniment, creating a very different and contrasting sound from one statement to the next.

In “Túžby a Spomienky” (Desires and Memories), a collection of archived memoirs,¹⁸ letters, interviews, broadcast transcripts, letters, and other materials (mostly from the composer’s own telling), Albrecht reveals not just biographical information, but also discusses his compositional language and philosophy. He admits that even though he was an organist, he wrote few works for the instrument. What is valuable here is the insight he gives on his view of tradition (the foundation of all present/modern music),¹⁹ modernity (modernity is fluid; even Mozart was modern!),²⁰ as well as the fact that he does have modern and impressionist tendencies in spite of his resistance to being “pulled into the one-dimensionality of impressionism.”²¹ Texts offered up by his son, Ján (1919-1998),²² discuss elements of humor and nationality in his other works, yet these are elements which can be found even in the Andante. These elements may not

¹⁸ Godár, in his epilogue to *Túžby a spomienky* (pg.316), mentions that the original counterparts to this compilation can be found in the Music division of the Slovak National Museum.

¹⁹ Alexander Albrecht, “K otázke modernej hudby,” in *Túžby a spomienky: Úvahy a retrospektívne pohľady skladateľa*, trans. Ján Albrecht (Bratislava: Hudobné centrum, 2008), 75.

²⁰ Alexander Albrecht, “K otázke modernej hudby,” in *Túžby a spomienky: Úvahy a retrospektívne pohľady skladateľa*, trans. Ján Albrecht (Bratislava: Hudobné centrum, 2008), 76.

²¹ Alexander Albrecht, *Túžby a spomienky*, ed. Vladimír Godár (Bratislava: Hudobné centrum, 2008), 86. “I have always tried to expand my pallet of expression and find musical correlation to new and ever-changing feelings. Large musical sections (wholes) require rich contrasts, which is the only defense against singlemindedness. This did not allow me to sell out to extremes. That is why the one-dimensional impressionism did not have a stronger hold on me.”

Also found on page 90 where his son explains that his father’s works are romantic “in spirit” and discusses the sparse instances Albrecht’s pieces do exhibit impressionist characteristics.

²² Biographical/professional information on Ján Albrecht can be found on the following website: <http://huaaja.org/wp-content/uploads/J%C3%81N-ALBRECHT.pdf>

entirely express the Albrechts' view of nationality and humor, as they would surely point these out in the memoirs, yet in the Andante there are several instances that aurally allude to folk elements. One gesture is a series of two simultaneous, running passages between the left and right hand. The other involves a resolution in the B section which, when isolated, offers up a folk sounding progression that ends on a Major third (A^b and C) as seen in the left of Example 35.

Example 35. Alexander Albrecht, *Andante con moto*, mm. 23-24.²³



The humorous²⁴ parts of this piece are perhaps a bit more subjective, and may depend on the performer's interpretation and tempo taken. Either way, there is a certain change of mood when the running 16ths are introduced in the inner voices, and particularly with the statement of triplets. The ending figuration can also be interpreted as a nose thumbing, as this ending uses the 16th note figuration but ironically progresses from *p* to *pp*, and slows down to rub in the fact that the piece finally ends on a tonic that was evaded throughout the piece.

²³ Alexander Albrecht, *Slovenská organová tvorba, Andante con moto*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956) 56.

²⁴ Alexander Albrecht, *Túžby a spomienky*, ed. Vladimír Godár (Bratislava: Hudobné centrum, 2008), 274. Son, Ján Albrecht states that humor in his father's pieces had intent and was meant to enrich a composition and "refresh it without disrupting it". He also states that "His expressions of humor in music significantly differed from the "giocoso" of others. It possesses an individual character, color, and differs from Bartok's burlesque nature. His humor is gentle, lyrical, and emotionally accented."

"*Jeho prejavy vtipu v hudbe sa podstatne odlišujú od charakteru giocosa u iných skladateľov. Jeho vtip má osobitý charakter, osobité sfarbenie, líši sa od Bartókovej burlesknosti. Jeho vtip je skôr jemný, lyrický a emocionálne akcentovaný.*"

Example 36. Alexander Albrecht, *Andante con moto*, mm. 56-61.²⁵



As with the other composers, Albrecht does not make any registration recommendations, but does indicate dynamics and manuals. Here this is indicative of the organ Albrecht played. It was the first instrument that Vincent Možný was commissioned to build. Unfortunately, Možný's creativity was restricted by the demands of the parish officials who decided the instrument's location- in the balcony, but partly hidden behind the arc of narthex, with a divided case as they required the stained glass window to remain visible. In spite of these restrictions as well as financial hardships, Možný managed to build an instrument which satisfied these requirements and, was touted during its recent (2010 Woehl) replacement for having "some lovely Romantic sounds." It was also progressive for being the first locally built organ to utilize the Barkerová páka (Barker lever)²⁶

²⁵ Alexander Albrecht, *Slovenská organová tvorba, Andante con moto*, ed. Ferdinand Klinda (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1956) 59.

²⁶ Marian Alojz Mayer, *Dejiny ogana na Slovensku: od najstarších čias po súčasnosť* (Bratislava: Divis-SLOVAKIA, 2009), 63.

Mayer offers information on the use of the Barker lever in Slovakia. It was to have been used in an 1877 restoration of the organ in Levoča, but decided against because of the additional costs this would encumber. Možný incorporated it into his instrument for Sv. Martin, but at a later date (1892.) Due to his inexperience with this mechanism, his "solution was not optimal." (a previous text by Mayer 2000 – pg. 138 in Šurín/Trummer- Mayer states Možný used the Barker lever in 1880) Other organs by other builders that utilized this mechanism were found in Spišská Kapitula, Komárno, and surprisingly a single manual instrument in the Kostol Milosrdných Bratov (Church of the Benevolent Brotherhood) in Skalica, as well as an entire slew of instruments built by the organbuilders of Kutná Hora. Mayer ends the sentence with an exclamation, but offers no explanation as to why this single manual instrument contains a mechanism used in larger instruments.

Lastly, it bears mentioning that Albrecht was a prolific performer even while studying in Budapest.²⁷ He continued to program concerts, particularly as a conductor- however, there has so far not been any mention of him performing any organ concerts, and certainly no information as to the occasion for the composition of the Andante. He may have performed this piece as part of the service, however this is the type of work that would have brought him in direct conflict with the church leadership²⁸, who had according to his son “criticized him in his function as organist.”²⁹ A formal complaint was also filed in 1932³⁰ when he was asked to cease performing “worldly” music. Or perhaps this was a piece he shared with those that understood it. As he states, “it is an intimate work that requires that people draw close to it, rather than it to them.”³¹

²⁷ Ferdinand Klinda, in his book on Alexander Albrecht (pages 20-21), talks about numerous Albrecht concerts “even outside of Budapest, especially in Bratislava. It is notable that his repertoire increasingly included contemporaries such as Debussy, Reger, Bartok, Dohnanyi and others. These presented a new sound for provincial turn-of-the-century Bratislava.”

²⁸ Ferdinand Klinda, *Alexander Albrecht* (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1959), 24.

Klinda writes that “Albrecht was a sharp improviser, and what was most prized is he did not imitate improvisations of the classics of the organ: his improvisations were unique to him and explicitly modern.” (*“Albrecht bol pohotovým improvizátorom, a čo je zvlášť cenné, neimitoval v improvizácii klasikov organovej tvorby: improvizoval svojsky, a to vonkoncom moderne.”*)

²⁹ Ján Albrecht, Alexander Albrecht – Osud a pozadie jeho tvorby, in, *Túžby a spomienky*, ed. Vladimír Godár (Bratislava: Hudobné centrum, 2008), 288.

Here, Ján speaks to his father’s sentiment of being underappreciated as the organist of Sv. Martin. While he admits he is not certain what the motivation was for the criticism, he feels certain it was associated with a subjective assessment of the appropriateness of his father’s improvisations to “the acceptable parameters of the sanctuary and mass.”

(*“Neviem konkrétne, čo im vadilo, ale som presvedčený, že hlavne jeho improvizácie, ktorým mohli bez odborného rizika vyčítať neprimeranosť voči chrámovým a bohoslužobným požiadavkám.”*)

³⁰ Ferdinand Klinda, *Alexander Albrecht* (Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1959), 45-47.

The church’s Leadership felt more emphasis was put on musical artistry, rather than a sacred focus. Albrecht responded to the official complaint, citing the need to nurture this facet so that the entire program benefits, especially service music.

³¹ Alexander Albrecht, *Túžby a spomienky*, ed. Vladimír Godár (Bratislava: Hudobné centrum, 2008), 115. (*“Je to skladba intímna, ktorá neprichádza v ústrety poslucháčom, ale požaduje, aby sa človek priblížil k nej.”*)

Conclusion

Over the course of this document, I have attempted to bring together elements of history governing society, education, religion, music, and particularly politics, in order to provide a backdrop for Slovakia's experience of the Romantic Era.

This period marks a turning point in many ways. Musically, this was still a high point with exceptional musicians being turned out by schools, active music making in major towns by the joint forces of professional household musicians, Europe's greats, along with an amateur musician pool. As evidence from the libraries of households and major religious centers shows, Slovakia up through this period, kept up with the latest trends in music. The organ as well, acquired its identity having initially been brought in and influenced by foreign builders.

This was also a very politically charged time. On the positive side, common people were becoming more aware of their national identity and were involved in literary circles and choirs. On the down side, laws that curtailed freedoms were enacted, organizations and schools shut down, and effectively divided a society that had been multi-national up to that point, sowing distrust among people of different ethnicities.

The musical response was a direct reflection of the impact of politics on society. Composers turned to nationalist themes, historic allusions, and folk material. They did so when and where they could not be prosecuted. The result are the organ works discussed in this document as well as a whole trove of works for other ensembles.

Much has changed since those days. Slovakia broke away from the Austro-Hungarian Empire after WWI, forming a partnership with the Czechs, eventually becoming a sovereign nation at the beginning of 1993. The educational work done by these composers and those that came after, brought the level of musicianship back up.

With regards to the organ, it not only survived in spite of Communist rule, but thrived as a concert instrument, transcending its religious connotation due to its secular origins. The interest in historic instruments that started when metal pipes of historic instruments were being requisitioned to be melted down for bullets, has seen a resurgence with conferences and annual festivals. Organbuilders once again make Slovakia their home. There is also an increase in professional organists that now hold advanced degrees.

Output for the organ has historically been low primarily due to demand. However, numerous 20th century composers have started filling this void. Scores of these compositions as well as older composers such as Bella and Schneider-Trnavský are published by the Hudobný Fond (Music Foundation) in Bratislava.

This project has been as interesting as it has been eye-opening. My hope is that this work helps to call attention to music that would have otherwise disappeared not for its musical value but through unfortunate and unfamiliar contingency. The information contained here is unfamiliar and dense but I hope this gives a good overview and opens the door for further exploration of these composers and their works, and inspires exploration of some of their predecessors and contemporaries. The only obstacle to accessing this rich trove of information is the language barrier. Present-day literature is mainly in Slovak; older publications, however, can be found in Czech, German, or Hungarian.

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Additional Resources

<http://organy.hc.sk/web/index.php>

- Website created by Karol Wurm who compiled *Historické organy na slovensku*. Likewise, this website is focused on historic organs in Slovakia. The website includes up-to-date pictures, information on select historic instruments, and comes complete with recordings by recognized organists. It is still in its infancy, but comes with an English version and

<http://www.organisti.sk>

- Website dedicated to the profession and administered by its membership. Interests covered and topics of conversation in its forum are as varied as its population and at times yields surprising results, such as a download of Mikuláš Moyzes' organ method.

<http://nzs.trnava.sk/?q=node/2195>

<http://www.bratislava-hrad.sk/historia>

<http://www.bratislava-hrad.sk/archeologicke-nalezky>

- Annotated pictures of some of archeological finds from Roman times

<http://www.varhany.org/organologie.html>

- Czech organ pages. Possibly student run

<https://ursula.philippi.ro/die-sauer-orgel.html>

<http://orgeldatei.evangel.ro/organ/picture/medium/432/1>

<https://xn--h-toa.hc.sk/>

- Entire catalog of the periodical *Hudobný Život* from 1969 to 2015

<https://www.interez.sk/poziera-ich-hmyz-a-su-plne-mrtvych-netopierov-toto-su-najunikatnejšie-organy-slovenska-ktore-vsak-nutne-potrebuju-opravu/>

https://www.permonrevue.sk/organari-v-banskej-bystrici/?fbclid=IwAR3YrkHfxJYOpjD0d6BrEok_vp4arMS_OXQdfIX1-8I53FrPrAtfoilC2ZQ

[http://www.wikiwand.com/sk/Katedra%20A1la_sv%C3%A4t%C3%A9ho_Martina_\(Bratislava\)](http://www.wikiwand.com/sk/Katedra%20A1la_sv%C3%A4t%C3%A9ho_Martina_(Bratislava))

<https://www.interez.sk/poziera-ich-hmyz-a-su-plne-mrtvych-netopierov-toto-su-najunikatnejšie-organy-slovenska-ktore-vsak-nutne-potrebuju-opravu/>

- Online article from 2/2018 featuring organs that are unique and in need of repair contains detailed photography and abbreviated description of each organ

<https://www.webnoviny.sk/foto-zachranuju-jeden-z-najvzácnejších-organov-na-slovensku-na-opravu-treba-stovky-tisíc-eur/>

- Discussion of efforts to save the Prešov organ

<https://hc.sk/hudobny-zivot/clanok/rozhovory/665-perspektiva-mnohych-historickych-organov-na-slovensku-je-desiva/>